

ART DIRECTION

The Magazine of Creative Advertising

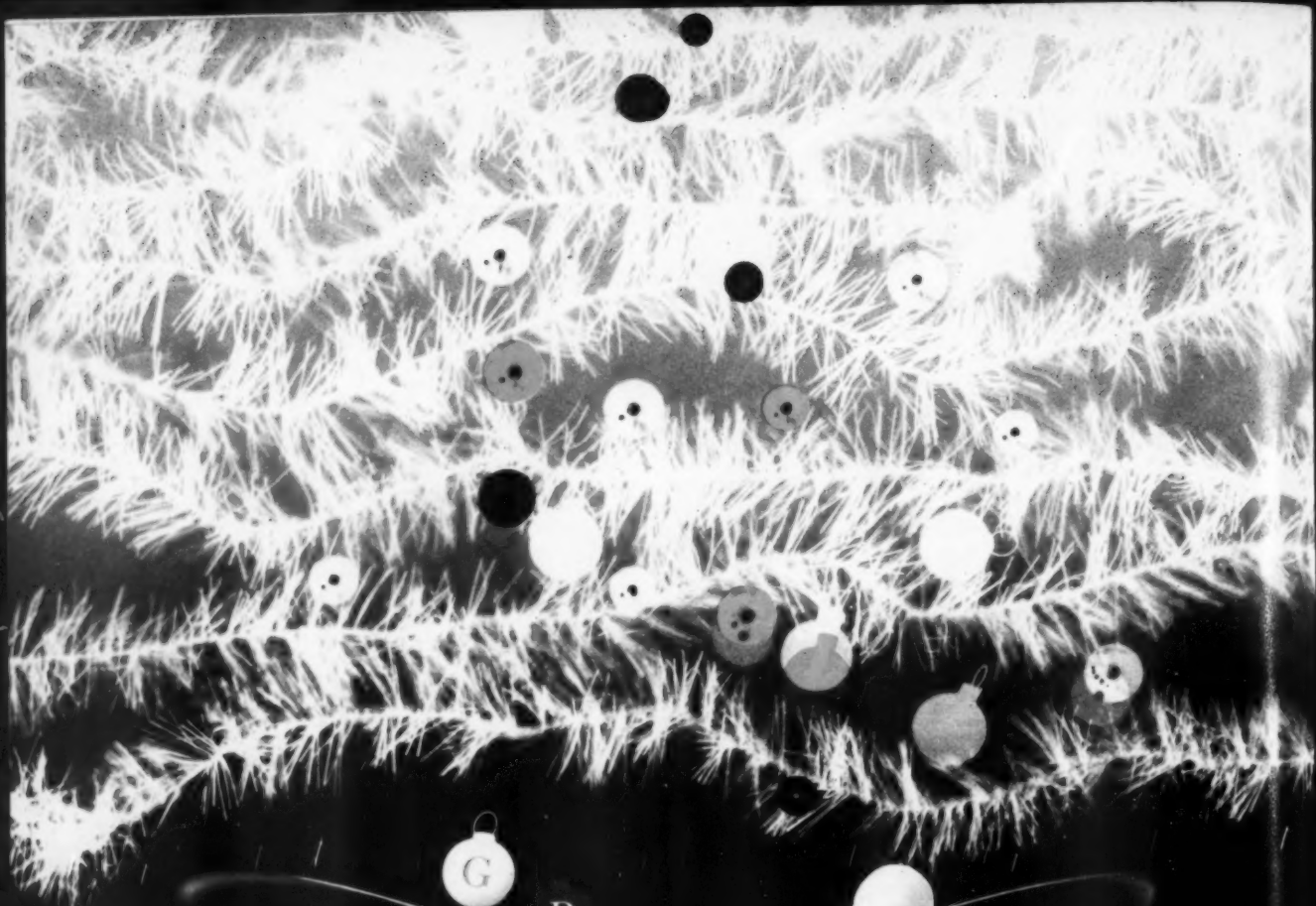
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369 Lexington Ave. New York 17
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40 BESTS International Poster Annual,
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12 BESTS NYC Art Directors Show,
147 BESTS in 14 Annual Art Directors Show

DEPENDABILITY

In the past twelve months we have designed
and produced art for **2137** advertisements,
1605 mailing pieces, and **894** point-of-sale u

ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

OVER WHOSE HEAD?

There's been a lot of ponderous conversation and thinking in advertising circles about the taste level of the mass market. One school of thought rejects contemporary design in advertising or promotional material because only a cultured few will appreciate it—it's over the head of most of our market, they say, therefore it isn't effective selling.

Another school of thought—missionary minded—says the only way to raise the taste level of the mass market is to expose the mass market to more good contemporary design and art, this regardless of the immediate sales effectiveness of the material involved.

Perhaps there is another and more eclectic point of view too. A striking display room and executive office was opened on New York's 49th street for Addo-x, distributors of Swedish office machinery. The showroom, literature, ads, displays, etc. were designed and coordinated by Ladislav Sutnar. All are very striking. The showroom has a two-story glass front, a unique sign that is half inside and half outside the building, and is remarkable for the percentage of floor space not used to pile up samples of stock or desks. Passersby often stop and study the unusual building. Some admire it. Some go away commenting only about "all the waste space" or reacting in some other negative fashion. Nevertheless, all these people were stopped, absorbed the company name (a new one to most of them) and knew what the company was selling. Even those who on the surface rejected the contemporary design got the basic message.

People who wouldn't go near the Museum of Modern Art, much less an exhibition of the work of Jackson Pollock, buy modern design every day—in electric clocks, refrigerators, packaged goods, automobiles, and soak it in increasingly via contemporary architecture of our new buildings.

Perhaps good contemporary design is not over the heads of those in the mass market as much as some marketing men believe. The consumer, who won't accept contemporary art in a museum, is actually buying it—preferring it, demanding it left and right in the marketplace. ●

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A Top Illustrator . . . It Could be You!

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tax talk

MAXWELL LIVSHIN, CPA

Wage Continuation Plans

Advice was requested of the U. S. Treasury Department whether vacation pay received with respect to a period of illness may be treated as sick pay and excluded from gross income for Federal Income Tax purposes in the circumstances set forth below.

The taxpayer was absent from work because of illness and surgery from February 1, 1956 to April 14, 1956, both days inclusive. The period for which he was entitled to sick pay, extended through March 31. In order to be paid for the two weeks of absence in April, he elected to take two weeks' vacation with pay. It is assumed that the employer's wage agreement with his employees specifically provided for such election or that it was the employer's custom to permit such an election.

Under the Internal Revenue Code of 1954, wages or payments in lieu of wages received pursuant to the provisions of a wage continuation plan for a period during which the employee is absent from work on account of personal injury or sickness are excludable from gross income (subject to certain limitations as contained in section 105d of the code). The term "wage continuation plan" means an accident or health plan under which wages are paid to an employee for a period during which he is absent from work on account of personal injury or illness. The plan need not be in writing nor do the employee's rights under the plan have to be enforceable. However, the privilege to use vacation leave as additional sick leave must be provided for in the plan, or be an established custom of the employer.

The U. S. Treasury Department ruled, in this instance, that wages received by an employee, under the circumstances set forth above, are excludable from gross income (Rev. Rul. 57-384).

Editor's Note: In addition to presenting brief tax facts and data in recent tax court decisions of interest to artists and studio owners, the writer of this column will answer inquiries from readers. Address inquiries to the Editor or telephone the writer at GEdney 6-0934. •

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Total — \$274.50

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Keyboard Craw Clarendon

- 8** **TYPOGRAPHY (THE REPRODUCTION OF**
lettering by means of movable letter types)
was originally done by pressing the inked
surface or 'face' of a letter made of wood or
metal against a surface of paper or vellum.
- 9** **THE UNEVENNESS AND HARDNESS OF**
paper, the irregularities of types (both in
respect of their printing faces and the
dimensions of their 'bodies') and the
mechanical imperfections of presses and
- 10** **PRINTING METHODS MADE THE**
work of early printers notable for
corresponding unevenness, irregular-
ities and mechanical imperfections.
- (7 pt. soon)** **To ensure that every letter left its**

or cast it from display matrices

A B C D E F G H I J K
L M N O P Q R S T U V W
14 X Y Z & 1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l m n o

(12 to 36 pt.) p q r s t u v w x y z

on the MONOTYPE!

Write for specimens and additional information to
Lanston Monotype Company, 24th & Locust Streets,
Philadelphia, Pennsylvania Dept. AD

business briefs

The market's up...the market's down...
the market's up again! What does the
unlooked for fall and recovery pattern
of the stock market in the closing
months of 1957 portend for business
and advertising in 1958?

The stock market is not always a true ba-
rometer of business conditions, but
many experts feel that recent fluctu-
ations are a reflection of the economy
reaching a plateau—a high level plateau
but a cessation of expansion for a spell
at least.

The big problem today is distribution. Bottle-
necking the prosperity is the inability
to move and sell goods and services as
fast as they are made. Part of this prob-
lem is due to inflation, which cuts dol-
lar values so that the consumer with
more dollars than ever before cannot
necessarily buy more goods than ever
before. He can spend more dollars for
the same goods, and in many cases that
is all he is doing. It is a marketing job
—and thus an advertising and ad art
job—to keep just as many consumer
dollars as possible flowing into pur-
chases of goods and services. If infla-
tion continues, and latest cost of liv-
ing figures show it again at a record
peak, and consumer buying resistance
stiffens, fewer units of merchandise will
be needed to satisfy demand, thus slow-
ing down production, cutting employ-
ment, starting the cycle swinging the
wrong way. No economist is yet predict-
ing this reversal will actually take place,
but many are citing it as a possibility
if inflation isn't checked and if market-
ing methods fail to pump consumer
dollars into the stores.

Businesses are being squeezed by high gross
sales, low net profits, and tight money.
One of the effects of this squeeze is to
make the advertiser more demanding
of tangible and immediate results in
his advertising. This state of mind can
affect the kind of art and design he will
pay for. He may be less willing to buy
art and design that establishes his brand
name or builds company identity for
the future. He may be getting "buck-
eye" minded, feeling there will be no
future if he doesn't survive today.

To satisfy this state of mind the AD and de-
signer may have to either change the
tone of his visual approach or sell, or
resell management on the sales power of
the current approach.

Scheduled for early production is Craw Clarendon Book and Craw Clarendon Italic.

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any size up to 120" x 40"

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projection slides in any
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VisualCast, lantern slides,
film strips, stereo dupes

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any size up to 120" x 40"

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or from transparencies

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May be used
through air brush.



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extra IMPORTED
quality!

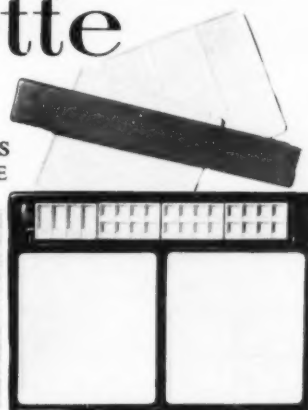
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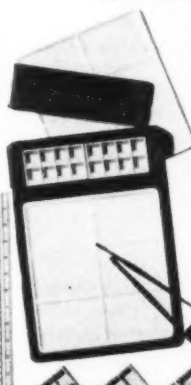


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Include the following assortment of paint-well units:

8 compartments 4 compartments 2 compartments

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Please Name

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\$1.00 STUDIO MODEL—75c STORAGE RESERVOIR

*Joint Ethics Committee
Report: An arbitration*

"After termination of an association between artist and agent, the agent should be entitled to a commission on work already under contract for a period of time not exceeding six months."

Article 20, Code of Fair Practice

"Interpretation of this code shall be in the hands of the Joint Ethics Committee . . ."

Article 20, Code of Fair Practice

Art Studio vs. Artist

PROBLEM: X was an 'outside' artist called in by the studio from time to time. In this case, the studio had shown his work to a TV broadcasting company, resulting in a successful 'telop' assignment. When no further business developed between the studio and X on this or any other account, after some weeks X contacted the television client himself, and obtained a series of 'telop' assignments over several months. When studio learned of this, it demanded full commission on all such assignments, retroactively to the original one.

STUDIO: Stated the broadcasting company was its [established] client, and had asked the studio to show various styles of art work for possible use on telops; that X was one of several freelance artists called in, and that his work, although accepted, was less satisfactory than that of another artist.

ARTIST: Acknowledged error in not notifying studio of his personal contact and resultant assignments, and offered a 10% retroactive commission on the series. Offer rejected and both parties agreed to arbitration.

DECISION: It developed in the hearing that not only had the studio made no further effort to sell X's work, but in fact had returned his samples to him, and had not so much as a photostat of the work done through them. Noting the artist's failure to have a definite understanding with the studio, and his failure to consult them before contacting the client directly, nevertheless the panel felt that full application of Article 20* in this case was unwarranted. The studio was awarded half the commission asked, limited to three months retroactivity.

* Note that provisions of article 20 are qualified, and that six months is the maximum term of its application. ●

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3 DIMENSIONAL DESIGN
Watkins 9-3359



type "C"
retouching
your
problem

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ARCHER AMES ASSOCIATES

are successfully retouching
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New York 22



Pitt Studios





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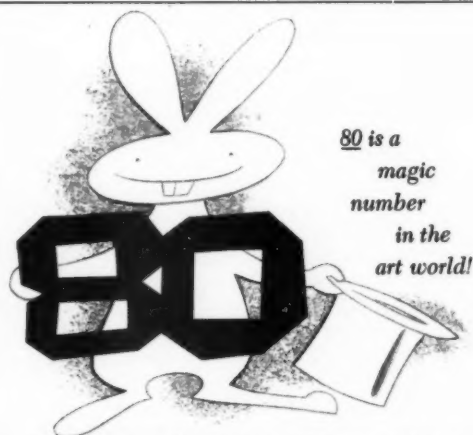
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Albert Dorne

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THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

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Harold Von Schmidt
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Ben Stahl
Robert Fawcett
Austin Briggs
Doug Kingman
Albert Dorne

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Send me, without obligation, information about the courses you offer.

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Mrs. _____
Miss _____ (PLEASE PRINT)
Address _____
City _____ Zone _____ State _____



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A/D Burt Emmett
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obsolete. Money back guarantee.
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BOX AD-245 • WILTON • CONN.

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- Dye Transfer
- Type C
- Colorstats

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we're getting on Kodak's Type C
paper!

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EL 5-6740

coming events

Jan. 8 . . . Experimental New Work, an AIGA Design Clinic. Chairman, Art Kane. Three seatings, 6:30, 8:00, and 9:30. \$2.00 for AIGA members. \$3.00 for non-members. Willkie Memorial Building, 20 W. 40th, NYC.

Jan. 20 . . . A Magazine Problem, an AIGA Design Clinic. Chairman, Robert Cato. 7:30. Willkie Memorial Building, 20 W. 40th, NYC. \$2.00 for AIGA members, \$3.00 for non-members.

Museum of Modern Art, NYC . . . Recent acquisitions, through Jan. 5; Photographs of NYC selected by Edward Steichen, through Feb. 2; Architecture of Antoni Gaudi, Dec. 18-Feb. 23; Chagall, 70th Anniversary Exhibition, Dec. 18-Feb. 23.

New York Public Library . . . Miniature paintings for manuscript illumination, Gothic and Early Renaissance. Thru Feb. 15. Room 322.

The Art Institute of Chicago . . . Picasso: A Portrait of Photographs, thru Dec. 31; 20th Century Ceramics, thru Feb. 2; Animals in Pre-Columbian Art, thru Feb. 2.

The Arts Club of Chicago . . . Italian Sculpture, through Jan. 20.

The Philadelphia Museum of Art . . . special events in newly opened oriental wing; Picasso: 75th Anniversary Exhibition, Jan. 8-Feb. 23.

The Philadelphia Art Alliance . . . Christmas Crafts Exhibition, continues thru Jan. 5; Gregorio Prestopino, oils and watercolors thru Dec. 22; and Ruth E. Berger oils and watercolors, Arlene Love, sculpture, thru Dec. 29; Patricia Mangione, oils, thru Jan. 8; Paulette van Rolkins, oils, Dec. 18 thru Jan. 12; Southwestern Artists Annual, Dec. 19-Jan. 12.

The Museum of Primitive Art . . . Color In Primitive Art, through Feb. 9. At 15 W. 54th St., NYC.

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letters

AD club membership rulings questioned

The ruling of the New York Art Directors' Club as to eligibility for membership seems, to my way of thinking, discriminatory and out of step with all other art directors' clubs throughout the country.

The New York Club says that no art director or representative of an art studio may become a member of the club. In delving through Art Direction Magazine's "Chapter Clips" I noted frequent mention of members or officers of other clubs who were also affiliated with an art studio. It puts all New York art studio personnel at a disadvantage in keeping close ties with the art organization responsible for forming much of the policy for the New York area. At the same time, studios located outside of New York enjoy those ties as members of the National Society of Art Directors. As a major part of the Graphic Arts field the New York studio personnel is denied an equal voice with the out of New York counterpart on a local as well as on a national plane. In my opinion, this is grossly unfair.

But, even if such a ruling had merit, in its narrowest sense, to prevent solicitation by studio personnel using the club as a means of business, something that doesn't seem to contaminate the other clubs, then why the double standard set up by the New York Club which allows art directors who joined the club while ADs of agencies or companies and then formed their own studio or became free lance, to remain as members of the club?

How can the rules be righteous on one hand and not on the other? If the rule exists why not follow the spirit of the ruling and apply it indiscriminately, if at all? Why allow one group to enjoy membership and not allow the other group the same privileges? If, in the estimation of the club, the rule is valid, then following the practice of other trade organizations, when one steps outside the membership rules governing admission, he should be made to resign. In all fairness, there cannot and should not be two standards.

It seems to me that if other AD clubs throughout the country permit all members connected with the art field to join, then the New York Club cannot allow a mixed up code to continue to exist.

Art Schlosser,
President,
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when art or copy plays a lone hand

The American Gas Association ad and the U. S. Steel ad appeared recently in the *Ladies' Home Journal*. Here are some of the analyses findings of readers' responses from the Starch Reader Impression Studies.

In the American Gas Association advertisement, the decor was an effective stopper, although the bull as an added "note," produced some puzzlement and resistance. The most important function of the modern design and high-fashion color combinations was to make readers aware of the progress of the gas stove. A substantial number greeted the idea of a built-in gas oven as a real discovery; there was a prevalent feeling that this was a feature exclusive with electric ovens.

The illustration also conveyed a feeling about cleanliness which was a crucial factor in the choice between gas and electricity. Again, hearsay had it that gas was not as clean as electricity, and readers who liked gas inherently, were grateful to discover that this was a fallacy.

A somewhat controversial illustration, described as "futuristic"—with a "distracting," puzzling and "stylized" animal—succeeded in building a very favorable product image.

A very active interest in the product—stainless steel—was the most potent factor in drawing readers to the United States Steel advertisement. Copy was well read, the feeling being that all information included in the text was important. Readers were particularly happy to discover the variety of patterns which were available in stainless steel and examined them quite carefully. This was an advertisement which attracted a relatively high proportion of upper middle class women who wanted to learn as much as they could. The visual aspect of the ad from a purely esthetic point of view, did not assume much importance for these readers. This fact-oriented group even suggested that the advertisement make a point of the difference between American and imported stainless steelware. ●

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Booklet showing Berthold types now being distributed by Amsterdam Continental Types and Graphic Equipment Inc., 268 4th Ave., New York 10. 12 pages, it displays Ariston Light, Ariston Medium, Caprice, Signal light, medium and black.

New specimen folder of Admiral Script being offered by Ludlow Typograph Co., 2032 Clybourn Ave., Chicago 24 . . . Intertype Corp., 360 Furman St., Brooklyn, N. Y., has recently issued spe-

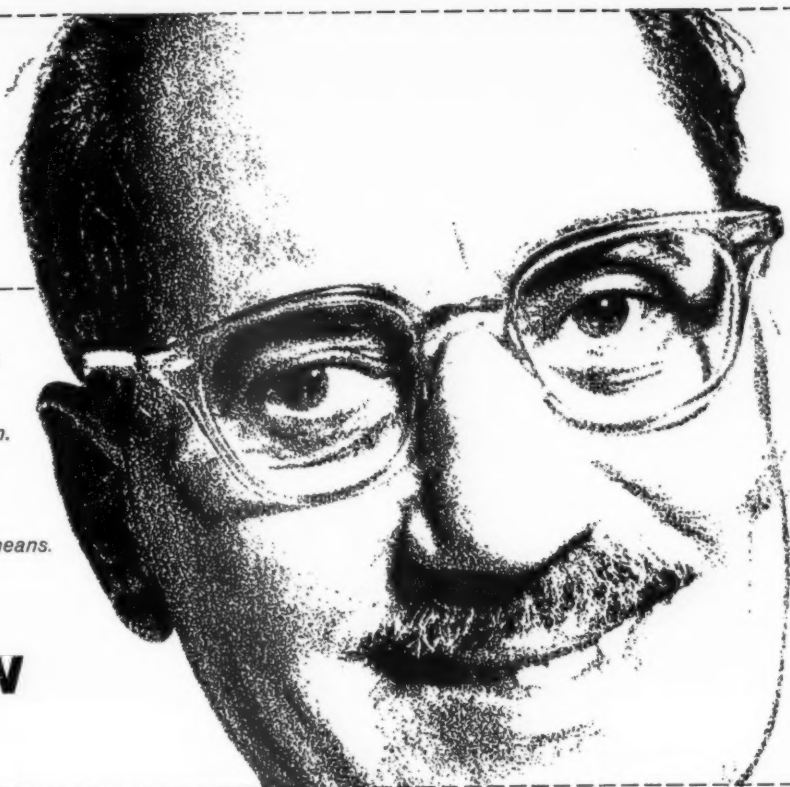


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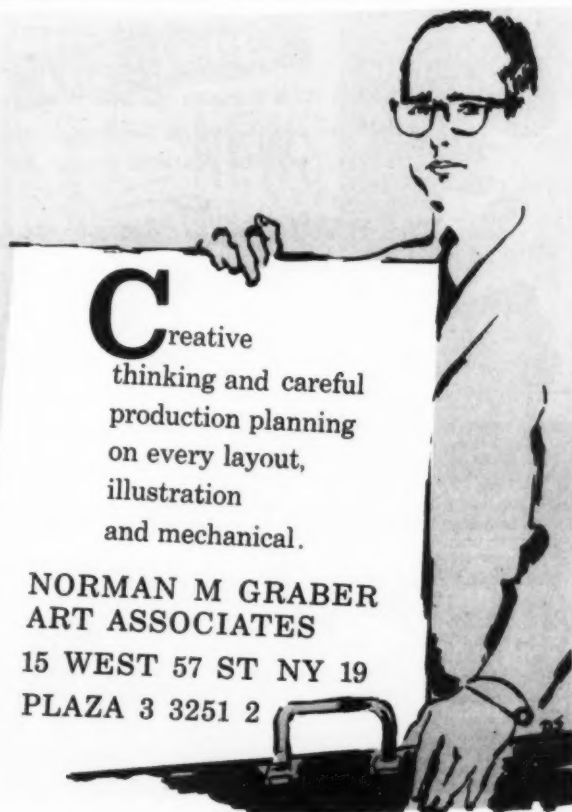
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PAPER NEWS: A series of case history reports on Texoprint, the new plastic printing paper, is being issued by Kimberly-Clark Corp., Neenah, Wisconsin . . . Mohawk Paper Mills is offering a set of folders on "The Spring Pen and Type", designed by Freeman Craw and printed, naturally, on Mohawk's Navajo Cover and Text, Superfine, and Half-moon Vellum. Demonstration shows how the paper takes to hairlines and heavy solids . . . Snoweave is a new brilliant-white stock in text and cover weights made by Peninsular Paper Co., Ypsilanti, Michigan. It has a fine felt finish, is for offset or letterpress. Company offers introductory portfolio . . .

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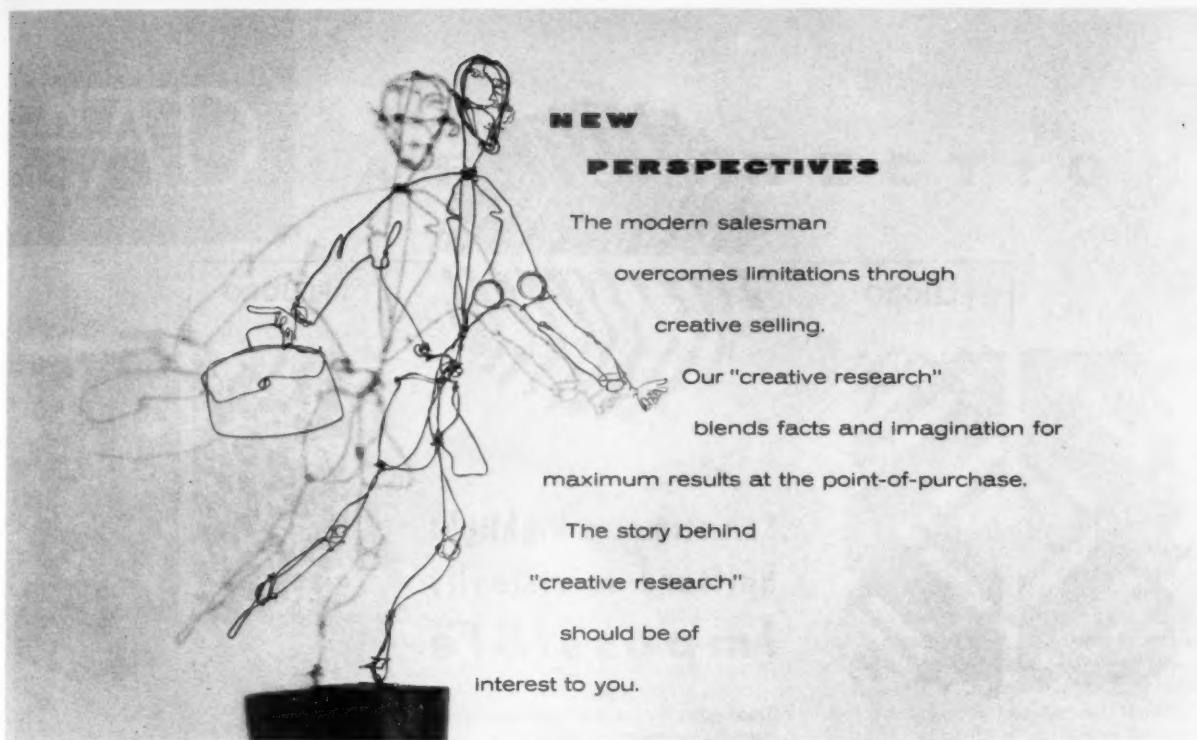
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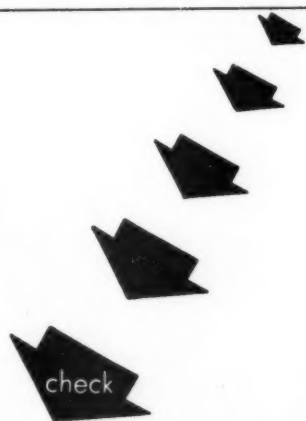
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Cleveland club presents AD award Ted Lozier, AD at G. M. Basford and president of the

Cleveland club, presents the "Golden T-Square" to Saul Bass, named the NSAD's Art Director of the Year. Bass, nominee of the Cleveland club, won the award in a national poll of over 3000 members of NSAD. He is program chairman of the International Design Conference, won two medals in the New York club's 1957 exhibition and many other honors from shows both in this country and abroad. Most notice came to him recently for his work on two films, *The Man with the Golden Arm*, and *Around the World in 80 Days*.

At an award dinner in his honor, Bass used both lecture and color-sound movies to illustrate his point that silent movies took more advantage of art than sound movies, although the latter have recently begun to use art in important ways.

Sales presentation category added to New York show

Entries for the 37th Annual Exhibition of Advertising and Editorial Art and

Design, sponsored by the New York Art Directors club April 1-10 at the Waldorf, can be submitted under a new category added this year, Sales Presentations or Promotion Kits with a run of 50 copies or more. In all, the number of major classifications has been cut through category consolidations from 37 to 33. Victor Trasoff, AD at William Douglas McAdams and chairman of the exhibition committee also announced recognition of humor in ad art with five classifications of magazine and newspaper ads allowing special categories for this theme. For television, three major classifications include design of complete unit, promotional; design of complete unit, show titling; and advertising art, with five groupings. Complete details, entry forms may be obtained from the Art Directors Club of New York, 115 E. 40 St., New York 16. Entry deadline is Jan. 3.



36th New York Annual

The 36th New York Art Directors Club show comes in permanent form in the 36th AD Annual, 1957. Decision of the book committee was to steer clear equally of avant-

gardism and buckeyeism, to the end that the annual present simply and professionally the 36th show. No extraneous material is included—no philosophical commentary, no tangential articles. What is included: all the pieces in wide variety of double spread layouts, a necessary and concise introduction by editor Bob Atherton, executive editor and AD of *Cosmopolitan*, and Arnold Roston's article explaining the judging, part of William Buckley's speech at the Awards luncheon and pictures and biographies of the five winners of the club medals to leaders in industry, Salvatore Taibbi's piece on the 1957 Visual Communications Conference, Roy Tillotson's explanation of the Art Director of the Year award, Robert Blattner's page on committee structure.

All the editorial material is placed at the back of the book under section titled Annual Report. Sections of the book are divided by double spread lettering of section titles, by George H. McClaughlin. This repeats design theme of the opening title spread of the book. Yellow onionskin dividers are bound in each section. Designer: Nelson Gruppo, AD of *This Week* magazine. Design assistant: Edward G. Infurna. Retouching: Kurt Nuenzig. Typesetting: Typographic Service Co. Production: Harold D. Vursell. Executive board representative: A. Russel Hillier. For the first time, the editorial section was printed in offset lithography. This was done by Allen, Lane & Scott, and the directory was letterpress by Triggs Color Printing Corp. Illustrations include eight color plates. Book is bound in brown cloth, gold stamped, and comes in durable slip case. Published by Farrar, Straus & Cudahy at \$12.50. 400 pages.



Baltimore elects John Kepper

John Kepper, of the Holmes I. Mettee studio, has been elected president of the Baltimore club. Here he is (second from right) surrounded by the club's other new officers. From left, first vice president Frank C. Mirabile of Welch, Collins & Mirabile; treasurer Clyde Maybee of R. W. Lapham Studio; Kepper; secretary William Lilley, AD at the Martin Co. Second vice president George Fondersmith, AD at the Joseph Katz Co., is not shown.



Philadelphians honor presidents, Samerjan

Here's a group of Philadelphia club past presidents who were honored at a recent meeting which also recognized the achievements of designer George Samerjan, who was presented with the club's Medal of Achievement. The past presidents here received gavels inscribed with their names and terms of office. Ray Ballinger, club president, made the presentations to (left to right) Ed Evans, Arndt Agency; Jerome B. Gray, Gray & Rogers; Guy Fry; Dee Carlton Brown; Vincent Benedict, Gray & Rogers; Frank Kilker, Saturday Evening Post; Ira Low, Lit Brothers; Fred Clark, Gray & Rogers. Past presidents Barry Thompson, Fred O. Beck and Bill Maxwell were unable to attend and will receive their gavels at a later date.

Samerjan, feature guest of the evening, told club members of his varied professional experiences, showed original layouts for movie campaigns for The Man in the Gray Flannel Suit, and

The King and I. Guy Fry, chairman of the NSAD education committee addressed the club on history, aims and functions of NSAD. John Fleming, president of the Graphic Arts Club, was another guest, and told AD club members of work done at his organization. Bill Meyer, of Container Corporation of America, accepted the chairmanship of the club's Special Events Committee. Ed Cullen introduced new members Edwin Bates, John Curl, John D'Innocenzi, George Fithian, Herman Klein, Robert Milnazik, Wally Neibart, Raymond Reinhart, Joseph Simboli, Herman Volz.



Indiana ADs hear Fred Ludekens

of Indiana's second fall dinner meeting was addressed by Fred Ludekens, senior vice president and associate creative director, Foote, Cone & Belding. Ludekens discussed My Ideas of Visual Copy, on the part pictures, as a visual language, play in advertising to convey ideas to readers with rapidity and conviction.



Bostonians deciding —who gets award?

Boston club's coveted medal of excellence is here surrounded by, in usual order, Andy Parquette, chairman of the award committee; Phil Nutting, Advertising club president; and Lee Pistone, AD presi-

dent. Both the Advertising Club of Boston and the local AD club combine to give an Annual Art Directors Awards luncheon. This year marks the fourth time awards have been announced and presented for best ad campaigns and ad art during the year. Albert Dorne, of Famous Artists Schools was guest speaker.



NSAD's own Jan Brewster weds NYAD's Garrett Orr

Janet K. Brewster, executive secretary - treasurer of NSAD

since October 1951 and assistant secretary of Art Directors Club of New York since June 1953 was married Nov. 30 to Garrett P. Orr, art director at Outdoor Advertising Inc., New York. Orr, a New York club member since 1943, is presently serving on the executive committee and is corresponding secretary to NSAD. He has held NYAD club offices of second vice president, secretary, treasurer. Following an afternoon ceremony in the Church of the Covenant, Tudor City, New York, the couple left for a week's cruise to Bermuda. They are at home at 5 Crestview Rd., Mountain Lakes, N. J. Mrs. Orr has resigned from the New York club, but will continue to serve NSAD on a part time basis.

chapter clips

Dallas-Ft. Worth: Arthur Hawkins, consulting AD and designer, and past president of the New York club, also charter secretary-treasurer for NSAD, addressed club on formations of local chapters—how growth of NSAD clubs affects standards of ADs in their communities, offices, agency relations—and salaries.

Montreal: Club's 65th meeting was addressed by D. W. Buchanan, an editor of Canadian Art and assistant director of the National Gallery of Canada, in Ottawa. Spoke on Let's Widen the Field of Graphic Arts . . . Walter Edgar's in

charge of reconsideration of the club's constitution.

New York: Ed Diehl designed new press release form for club . . . Edward S. Morse has been appointed publicity director for the 1958 Visual Communications Week sponsored by the club. It includes Visual Communications Conference, and 37th Annual Exhibition . . . Miss Norma Alessandrini, executive director of the Children's Recreation Center at Bellevue Hospital, wrote appreciation for club's efforts, under direction of Hal Halpert. Halpert would like more volunteers for upcoming season—especially annual decoration of windows in children's wards . . . Gene Cobert, tax expert, recently addressed club.

Philadelphia: Frank Eltonhead announces upcoming speakers and activities: Noel Martin, young designer from Cincinnati Museum, to speak Jan. 10; Georg Olden, director of graphic arts, at CBS-TV, for Feb. 14 meeting; Great Graphics Samples Service auction April 11.

Richmond: At Richmond club for judging Oct. 22—for State of Virginia exhibit which opened Nov. 4—were Jack Jamison, AD at J. M. Mathes, and honorary member of Joint Ethics Committee, past president of New York club and member of NY club's advisory board; Andrew Nelsen, senior AD at Hazard Advertising and house chairman of NY club; A. Russell Hillier, AD at Kastor, Chesley, Clifford and executive board member of New York club . . . Art Schlosser, president of Monogram Art Studio, New York, addressed recent club meeting. ADs, he said, must not become frightened into stultification, conservatism or reaction by "insidious pressure of research, survey, analysis and other alleged scientific investigation into why people do what they do."

Rochester: Roy Tillotson discussed operation at Union Carbide, where he's AD, for club members recently. Tillotson, past president of NSAD and the New York club, emphasized importance of integrated design program.

Spokane: Thirty-two members had an outdoor social on grounds of member Chris Lindsley's home, overlooking Little Spokane River.

TDC show entry deadline Jan. 15

Deadline for the fourth annual exhibition sponsored by Type Directors Club is Jan. 15. Entries, with typography the predominant visual element, should be accompanied by entry fee of \$1 and sent

to Robert M. Jones, Box 264, Madison Square Station, New York 10. All entries must have been designed in 1957, entrant's name and address must appear on each piece, and the pieces must be sent flat, clean and unmounted. Material should be submitted under category designation. Awards will be announced April 26. There is an award fee of \$10.



When I wear the best, I feel I am the best.

Johnston & Murphy

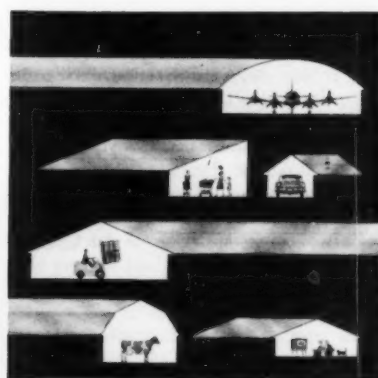
High style for men's show ads

The soft-focus, full-color photography, 90 percent of the pages in Johnston & Murphy ads, (men's shoes) is a feature of the Rockmore Company's high fashion campaign for its client. Each ad features one style, blurred background. One-line head in Baskerville and a Baskerville logo in color add to arty feel of ad. Line of picture caption, to identify shoe style, gives price, in small, standard light. Photography is 35 mm. blown up, to get candid rather than posed mood. Shots were all made outdoors—this one at the UN. AD: Bill Goldberg. Photographer: Sol Leiter. Copy: Harry Pesin.

Richard T. Schwarz

Richard T. Schwarz, 37, vice president of Charles E. Cooper, Inc., New York advertising art and photography studio, died of a cerebral hemorrhage at Phelps Memorial hospital, North Tarrytown, N. Y. Schwarz, who joined Cooper as an office boy at the age of 17, had studied art at Pratt Institute, and Columbia University. A Naval fighter pilot during World War II with a lieutenant's rank, he was active in public affairs in his community. He is survived by his widow, the former Margaret Fallier, daughter Martha, stepson Vincent Farley, parents Mr. and Mrs. Charles H.

Schwarz, and sister Mrs. William B. Lozier.



6 different roof problems—all solved by Wheeling

For the complete story on the many uses of Wheeling's products, write for your free copy of "The Wheeling Way" to: WHEELING CORRUGATED COMPANY, P.O. Box 100, Wheeling, W. Va. 26060. It's Wheeling Steel.

6 industrial uses in consumer-wise ad

Problem: to show six uses of Wheeling steel, to interest consumers, avoid industrial look and trite approach, in order to interest general consumer. Solution: clean layout, artwork by Bob Hallock to quickly, pictorially tell the story, in enough of departure to catch and hold interest—but not too shock-arty, since product must connote reliability, strength and practicality. AD: Stephen Baker. Associate AD: Nick Pappas. Copywriter: Gene Judd. Agency: Cunningham & Walsh.



Fabric campaign spotlights color, fashions

AD Gene Garlanda of Gilbert uses color shapes, glowing spotlights, balloons, various illustrative gimmicks

in swatch-type page layouts for Belgiwool, being introduced to the United States by Tibex, Inc. of Brussels. Various colored filters were used on background pictures. Each ad spots one fashion, from a different designer each time, plus the distinctive logo with its black, yellow and red bar above the black and gray trademark. Copy sticks to diamond shape block at lower right, plus the theme, "Great fashion comes alive in Belgiwool" in various arrangements—a line splitting a background photo, or in blue caps around two margins of background picture, etc. This campaign is part of generally accelerated promotion for Belgian products—there's to be a world's fair in Brussels next year. Photographer Jerrold Schatzberg. Copywriter, Barbara Schlanger.



Daring shoe gets ad to match

This departure, both in shoe ads and type layout—note breaks in product name—gets for client top attention from market, the fashionwise woman with enough daring to wear the shoe. Richard Gertner, AD at Irving Serwer, designed the ad specifically for Vogue, did the artwork. Overlap of background black gives sharp edge to shoe outline. Four colors used line art and one Ben Day, saving the cost of 4-color process plates—making a difference of about \$700. Shoe, in green, blue and red, sets color theme of ad. Type head, a light line Gothic, was cut to condense into type layout. Top two lines are in red, except for word "by" which shows as very light blue, second line, green, third and fourth lines blue, and the smaller line just above shoe is in red. The shopping information line, which usually appears

on bottom, here goes across top, in the very light blue except for maker's name, in green for standout. AD Gertner points out that an art director can be only as good as his client lets him be. Here, page design including the break-up of client's tradename and product name, was enthusiastically approved by client, Carlisle Shoe Co.



Gimmicky ad with a purpose

In this case, the conglomeration of gimmicks used in this Bill Helburn photo for Mahoney & Howard's page ad in a Sunday Times magazine, made a point for client, as well as served as stopper. The advertising and promotion agency's services are based on "Personality AQ," AQ meaning advertising quotient. Agency offers to develop definite personalities for client, and this message is here both graphically and textually told. The easily recognizable personality trademarks, here combined lightly and in slightly puzzling fashion, leads eye from illustration to type explanation at top. Illustration also served as cover for company's self-promotional brochure. AD: Joseph C. Mack. Copy: Marv D. Jacobson. Model: Jean Groen.



High School of Art to have new building

Contracts are being let and ground will soon be broken on a new art high school in New York City. An outgrowth of the present School of Industrial Art, it will

be devoted specifically to training artists for work in advertising and industry. Although graduates of the school usually go directly into the field students can pursue college preparatory courses and go on to advanced art training.

Located on one edge of the city's advertising and commercial art area, at 57th Street and 2nd Avenue, the new building was designed by Mr. Ely Jacques Kahn, who has served as chairman of the school's advisory commission, and William Lescaze. Mr. Kahn's term as chairman ended and he was presented with a scroll by the commission. Dr. Robert Leslie of The Composing Room succeeded him as commission chairman.

The new school will feature escalators and elevators in the center of the building to make maximum use of outside walls for windows. It will include an exhibition gallery that will be made available to industry. It is expected to be completed in two years.



Reed & Barton's newest sterling

Cuteness brings sterling down to youth level

Puppet series for Reed &

Barton sterling conveys everyday acceptability of sterling to young minds—the 17-20-year age bracket, within which group most brides fall. AD Alvin Chereskin of Hockaday Associates used playful theme with "cute" puppet interest to stop readers of magazines like Seventeen. Product is highlighted in illustration by (1) breaking through type headline which identifies style and (2) serving as center for illustration. Silver was wired to clay in basket, the wire lines removed later from the one complete photograph. The Marguerite Steiff Co. of Germany made the puppets, designed by Miss Margaret Hockaday, and they will be placed on sale.

The puppets are serving as promotion, too.

Future ads in the series may drop flat background—a soft rose here—for indoor and outdoor backgrounds. But since this ad was introductory puppet ad, it was felt that the toys could be emphasized the way they are. Color theme of ad repeats product name, Rose Cascade, in basket of roses, rose color in the lamb puppet, and in type head (Caslon 540) at bottom of page, which identifies maker and product. Agency has had very favorable Starch report on the ad. Photography by Leslie Gill. Copywriter, Sara Lee.

NAAS holds first public meeting

First business analysis session and the first public meeting were held by National Association of Art Services, Inc., November 13 at Hotel Roger Smith. Tran Mawick of Joint Ethics Committee, Goodhue Weatherly of Boyan & Weatherly and Tony Granados of Mel Richman, Inc. led open discussion on artist representation—its practices and problems. A non-profit membership corporation organized by advertising art studios of New York and the east, NAAS plans the development of chapters in major art markets, cooperation with all art groups, the study of and research into the advertising art field.

Printing Week activities Jan. 12-18

The General Committee for Printing Week, heads of 26 organizations in the graphic arts, advertising and education, is planning a program of meetings, dinners and special events during Jan. 12-18. The event will celebrate the 252nd anniversary of the birth of Benjamin Franklin and highlight the importance of the printing industry. Annual Printing Week dinner, at which will be made the presentation of the Franklin Medal of New York Employing Printers Assn., will be held Jan. 14 at the Hotel Commodore. New York AD club president Walter Grotz represents art directors in the planning committee.

LNA competition deadline Jan. 10

Entries for the 1958 Awards Competition sponsored by the Lithographers National Assn. must be in by Jan. 10. An announcement brochure and entry blank may be obtained from the LNA, 381 Fourth Ave., New York 16, or 127 N. Dearborn St., Chicago 2, Ill. A group of experts in graphic arts and advertis-

ing will judge entries at the New York Trade School the week of Jan. 27 and awards will be announced at LNA's 53rd annual convention April 28-May 1 at the Arizona Biltmore Hotel, Phoenix. Each lithographic specimen will be rated on technical excellence, originality of art, design and typography and functional value.



"Visual adjectives" describe new Edsel

Campaign for the Edsel is built around the "visual adjective." Use of horizontal layout, the flexibility it offers, product image reinforcement offered by this ad campaign, makes for clear and strong communication. Layouts are flexible to allow from five to 50 words on top half, for instance, and are fluid enough to change rapidly to meet competition quickly and effectively. Division of head, artwork and copy runs 1/3 each—the elements can be used in juxtaposition, too. Newspaper, magazine and outdoor have strong family resemblance, to maintain and reinforce broad visible coverage. An important consideration: since a broad newspaper schedule was chosen, all ads had to be planned to give sure reproduction, maximum visibility.

Poster campaigns used three different cars and three different heads on the 24-sheets in split showing to suggest broadness of line of cars. Foote, Cone & Belding's by now historical campaign of introduction for the new Ford line is under top supervision of Fairfax M. Cone, agency president, and Fred Ludekens, associate creative director and senior vice president, as agency's top creative heads. John Groen, head AD on Edsel, was transferred from FC&B's Los Angeles office to Chicago a year ago. Robert C. Freeman, another originally from the Los Angeles office, is director of the art department at FC&B's Detroit office, where a 75-man team handles the Edsel business. Marvin Potts is vice president and head AD of the Chicago office. Credit also ADs William Becker, Robert G. Andrus, Richard Clarke.

Screen Cartoonists Guild show reveals new trends

Both animated tv commercials and sponsored business films the past year showed more emphasis on characterization and caricatures, more use of fine line with overlapping color technique rather than heavy line with block color fill in, greater emphasis on entertainment in sales message, and increase—25 percent—in production of color animation. These trends were noticed by George W. Woolery of Screen Cartoonists Guild, Hollywood, at the guild's fifth annual film festival. Few abstracts or abstract design films were shown, he reports, the notable exception being Storyboard's *The Adventures of **, winner of the Venice Film Festival. Woolery reports most of the artists believe abstracts will "come back real strong" in the coming year. Television's impact on the whole graphic arts field shows up in ad campaigns' use of identifiable characters—more and more tv-created cartoon characters are used in other media ads. Entertainment theme in sales message was outstandingly used in Cascade Pictures' *Mr. Oops*, animated commercial for Liquid Chiffon. This was the only American prize winning commercial at Fourth International Advertising Film Festival in Cannes.



Out of the bathroom Plumbing fixtures do not

belong to the bathroom. Anyway, not high fashion ones. American-Standard's colored tubs, sinks, etc. are given high fashion treatment by AD Ted Freed of BBDO. A departure for this type of ad, this series running in *New Yorker*, *House & Garden*, and *Sunset*, will use color pictorial treatment, unusual arrangements, high fashion settings, to gain prestige and attention for client.

This jockey illustration uses actual riders from New York racetracks. Another illustration uses three fashion models in evening gowns. A photography problem: the lighting and preparation, in order to get entire illustration in one shot. Phil Stearns of Studio 25 used a 15-ft.-high camera to achieve long depth. Type director Ross Morris chose a 30-pt. Modern #20 for distinctive head, 12-pt. Baskerville Monotype for body copy. Copywriter, Jeanne Cordiner.

Professional status— what's being done

Latest move by one group very active in pushing for professional recognition for artists from the New York State Tax Commission was the open meeting sponsored by the Committee to Meet New York State Challenge to Professional Status of Artists. This group, headed by William A. Smith and Robert Geissmann, has been meeting and organizing for three years. From time to time, open meetings are called, to which are invited all those interested. At the fall meeting held at the Society of Illustrators building, those attending heard details of what progress has been made, what new information has been developed, and what the future plans of the committee are and how interested individuals may help these along.

Smith emphasized that the committee's fight is not only an economic one, but also a professional one. The committee is interested in hearing from both individuals and groups interested in the same problem, to the end that as much representation as possible from the art field can be brought to bear on the thinking of the State Tax Commission. The committee has canvassed those artists assessed by the State Tax Commission, in order to build up a file of information on how the individual cases were handled. This will eventually be used by the committee and its attorneys in test cases.

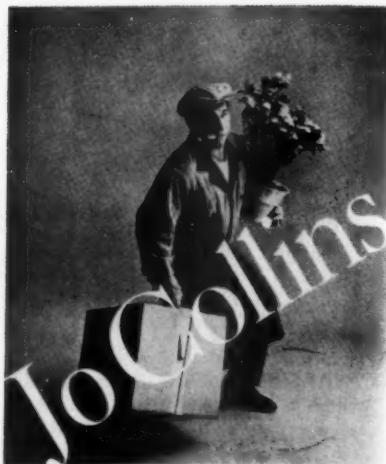
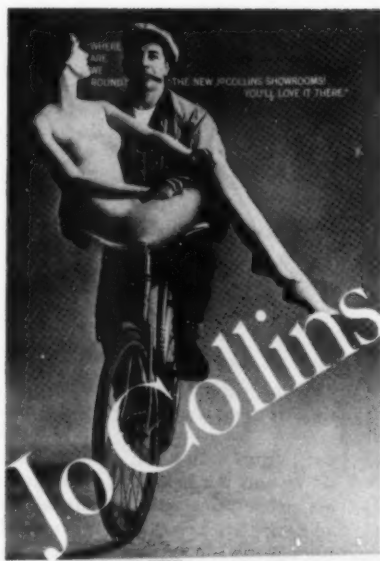
The committee was very lucky, Smith reported, in retaining the law firm of Donovan, Leisure, Newton and Irvine, of 2 Wall St. The Donovan in the firm is Gen. Wild Bill Donovan. The firm decided to act as the committee's attorneys largely through the interest of Carl Newton, a senior partner in the firm and formerly president of the Chesapeake and Ohio Railroad, who is himself an enthusiastic amateur artist and a recent major speaker at an American Water Color Society meeting. He has always been interested in artists' problems. His firm has undertaken its services for a minimum fee.

The committee is financing its fight by raising contributions from interested individuals who are professional artists and whose status has been or will inevitably be challenged by the State Tax Commission. Free lance artists, creators as distinguished from craftsmen, will be the most likely area for help. It is felt that studio owners, that is, those owning their business and employing others, would not make as good test cases at the present time as the free lancers. Smith brought up the point that the use of the term, "commercial artists," is really neither a good idea nor an accurate designation. This term also may be a reason for the State Tax Commission's handling of artist taxing. Smith emphasized that the "fine artist" who is represented in leading art museums may also be the "commercial artist" who paints for an agency. A portraitist can

also work for an industrial concern. In effect, the artist has professional talent which may be bought by varying individuals for a variety of purposes. Therefore, he should be called simply an "artist", with no preceding adjective which, rather than defining his profession clearly, only serves to confuse it in the public mind.

Smith said, "This seems like obvious logic since it is not necessary to call a doctor a 'commercial doctor' or an author a 'commercial author.'"

The committee and its leaders are very interested in hearing from any interested parties. For details on their work, how they can help and how they can be helped, and to be placed on their mailing list, write either William A. Smith, Windybush Road, Pineville, Bucks County, Pa., or Robert Geissmann, 225 E. 46 St., New York.



Teaser campaign for address change

Jo Collins used a dramatic
teaser series in

Women's Wear to announce their move from one office to another in the same building. Douglas D. Simon agency's AD Gene Federico used photography plus client's name angled across illustration in series, except for last one, which was complete announcement. Photography by Lester Bookbinder lent strong movement, authenticity (model is actor Buck Kartilian). Note: nonfashion products increasingly using high fashion treatment, but here's a fashion house disdaining it in favor of combination of human interest, humor, action.

- 1) Atmosphere knows no bounds: for first bra ad with live birds, photographer Dan Wynn solved obvious technical problems by sprinkling cake on model's shoulders.



LOIS HARMON writes first-hand about the adventures involved in a bra campaign. She is the writer on the Lovable account at Dowd, Redfield, Johnstone, where she also writes food and cosmetics copy. She considers her background a classic one for advertising copywriters: mail order (Montgomery Ward), retail (Gimbels), magazine (Harper's Bazaar) and agency (Doyle, Dane, Bernbach and Dowd, Redfield, Johnstone).



a bra campaign is a love affair

Zooming back to the agency through the Park Avenue tunnel, the account executive (male) said to the art director (male): "If I didn't feel silly, I'd kiss you." And the copywriter (female) said: "It's dark in here, go ahead!" Meanwhile, back at the client's, the president of the company was saying to the ad manager: "You see, we were right all along!"

Which, if miracles happen on Madison Avenue, was a pretty neat version of one. For three months past, it had been the craziest mixed-up experience in creativity, imagination, anxiety, inspiration, humour, tragedy, determination, desperation. It was emotional!

The client not only had a special product to sell, brassieres, but had set up a noble but breathtaking task. For twenty-six years, the company had been growing via good old American know-how. Producing a quality bra, using only fine fabrics, cut and stitched and put together by specialists. Distributed in such volume that they succeeded in selling an excellent product at a real Ford price. But the very thing they prided themselves on—big volume, good value, low cost, had taken away much of the romance.

The problem was given to the agency. Upgrade the personality of the product (but not too much). Give it some class (but not too much). Make women realize they can buy a top bra (puns can't be avoided)—the only thing little about it is the price. It sounded logical and fairly simple. The copywriter and art director on the account went to work and came up with seven possible campaign ideas, complete with visual descriptions and headlines. For the first agency meeting, every ad from every bra campaign for the past two years was plastered around the conference room. It looked like the field captain had ordered a mass capture of all the pin-up girls at the base. But nobody was thinking pin-up. After awhile, it was more a case of chin-up.

It was agreed that with the exception of one campaign which had been running, jumping ad sleep-walking for nine years, you could play switchy with almost any headline and illustration and still have a fair bra ad. There were a lot of kissing cousins in bra advertising. And with good reason. You can't get away without showing a bra if you want to sell it; bras look prettiest on pretty girls, and they look even better at a

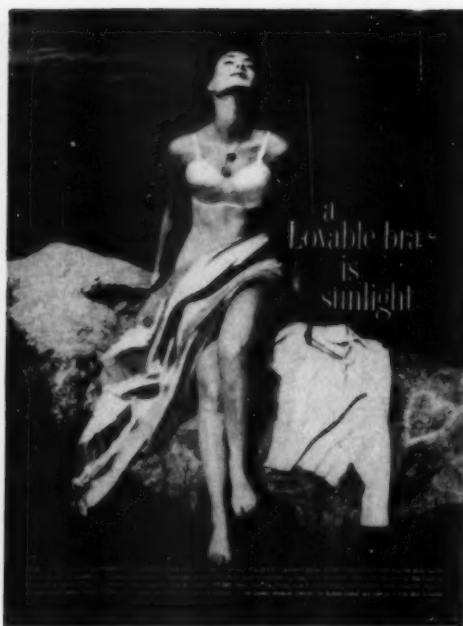
certain three-quarter angle. Gimmicks, there were. But even with the gimmicks, the copy approach was generally similar.

The head art director (in this case, the creative director of the agency) read the campaign suggestions and picked one. "This", he said, "is it." The copywriter grinned. She thought so too. It was decided to go ahead with that one, plus two others, in case Vice-presidents and account executives didn't get the same mystic messages a creative department does.

Campaign A, "the" campaign, was based on a natural beauty theme. A very lovely girl, in the client's very lovely bra, photographed in a naturally beautiful spot, au naturelle, except for the bra, and sand, sea, wheat, what-have-you. Campaign B was a fashion approach, Campaign C was a value approach. For the first couple of weeks, it was all very lahdeedah. The copywriter polished up headlines, wrote some sample body copy. The art director on the account and the creative director started to talk about photographs. It was clear that everybody's heart was with "the" campaign, but the presentation budget was cut into three equal slices and so was the



2)



3)



4)

A crazy, mixed-up triangle, in which an art director's talent for words, a copywriter's talent for pictures, and a client's talent for insisting: "I know what I like" . . . turned a devilish problem into an angel child.

time spent on each. Obviously, "the" campaign should be photographed in Southern California, Maine, Sea Island, Key West. For the presentation, Long Island would do. But a girl, nude except for bra and some sand, leaves or water fall, would get a serious case of goose-pimples in Long Island in February. The agency would either be sued by the society for the prevention of cruelty to models, or somebody's girlfriend would have to get pneumonia for the sake of truth is beauty and beauty, truth.

It was decided to telephone the idea to a photographer in Florida, and hope for the best. Well, you can make a million dollars by phone, but you can't make art. It was hot in Florida, but the pictures weren't. So thirty-five dollars worth of the wildest, most primeval looking ferns were sent to a studio in town and a marvelous photograph came back . . . a girl with tousled hair, lying in fern up to there, in a bra. You could practically hear the birds singing. It was a great day (in the morning) when Creative Director, Art Director and Copywriter marched down to Account Executive bearing gifts—"the" campaign and campaigns B and C, which they liked a lot, but weren't in love with.

The vice-president contemplated the fern-girl with decided disappointment. Suddenly, the exotic ferns had a "rented" look. To the V.P. they definitely did. It was clear he thought they were second-best, and second-best wouldn't do.

"You said it was going to be a wheatfield with sky and clouds or a sand dune with sunlight. This looks like a cemetery. It makes me itchy all over." Campaign B he liked so-so, Campaign C he thought a sound idea with lots of possibilities. But "the" campaign hadn't done too well for itself. Back upstairs the crestfallen creators went, vowing that if they had to hitch-hike their way to Central America, the next picture would be in the middle of an honest-to-gosh forest, snake infested, if need be.

From then on, the agency really lived with "the" campaign. Maybe the weather would suddenly change and they could go out to Easthampton or even Riis Park . . . there would be open vistas there, this time of year. But it seemed to get colder instead of warmer, the spring of 1957, if you can remember that far back. They tried more studio shots. Instead of a wheatfield, palm leaves were nailed to a wooden plank. One beauty of

a photograph was taken of a girl in a rowboat, shot on yards of shimmering metallic cloth that looked like Lake Winnepassaukee. It got the idea across, anyway. Now, would the client agree?

The morning of the presentation, they worked themselves into a combination ecstasy-panic. It was a luncheon meeting, and everybody at the agency was so excited, no one remembered to order the aperitif, which might have helped a lot, they later thought. But maybe not. After the presentation of "the" campaign, the president of the company looked as if the agency people were visitors from another planet. He was very brief. Just four one-syllable words, "I don't get it." Then, after the idea was explained more fully—"these, of course were studio shots"; the weather and presentation budget made anything else unfeasible, the client was even briefer. "Impossible," he said. While the creative department started to work up a suitable protest, the V.P. took over and slid right into home base. "Look," he said, "we believe in this idea and we want you to believe in it. Let's not abandon it entirely . . . yet." With this support from the V.P., the creative department felt a new surge of inspiration.



5)

The client agreed, but they were already discussing campaign announcement mailing pieces for Campaign C. Because love is not love that alters when another campaign is bought, the agency managed to leave the meeting with the agreement that they would continue to strive for the right effect and then re-discuss it at some indefinite future date. They had the go-ahead for Campaign C for the fall. What followed the next week can only be called:

Operation Bellybutton

Rehashing the client's objections to "the" campaign boiled down to this: The agency felt the girl was wearing only a bra. The client felt the girl was only wearing a bra. The agency saw a natural beauty, nude, of course, but modestly covered in the right places by Mother Nature. The client saw a naked girl, and not only that, but her bellybutton showed! If a two-headed model without a bellybutton had shown up at that point, the creative department would have measured her for a bra. The fact that on location, everything would be handled with supreme dignity, poetry and a lady-like charm the D.A.R. would

- 2) Latest motivation studies indicate women buy bras for promises of romance. Lovable "Life" ad creates intriguing romantic mood, copy stresses "enchantment".
- 3) In line with research findings, Lovable uplifts uplift to poetic realms. The bra is not just smooth-fitting, it feels like "basking in sunlight".
- 4) Where former bra advertising would have said "lightweight" in so many words, Lovable ad in Mademoiselle visualizes bra as airily free, natural beauty.
- 5) The difference between "nude" (which women think of positively) and "naked" (negative) is solved here with lacy parasol, very proper props. The impression is feminine, but provocative.

approve of . . . this was still just a promise and not a reality. So the art director drew an anatomical diagram and marked off the verboten areas. Then he tried to think of a location. Outside the window was the kind of rain that lasts three days at least. If it couldn't be Bay Shore, then by golly, it would be Brooklyn, home of some of America's most scenic byways, including the Botanical Gardens. From Brooklyn came the news that the pool had just about thawed. The ducks were too smart to be swimming in it yet, but an inspired art director with an inspired idea could get some inspired model to dabble in the lily pond to her heart's content.

Over the week-end, the art director and the photographer created "the" picture. Over the week-end something else happened. The client had been putting the idea on the line and had decided to pull it in. Before they saw the Brooklyn picture, the client told the agency the idea was terrific and after the picture was shown, they sat around chatting some more about how wonderful it was.

How was Medusa on headlines?

Except—they couldn't buy the headline. It wasn't "pick-uppable." The art director skipped off with all sorts of plans about photographing the headline-less campaign. It happened to be the first perfect beach day in three months, but he didn't feel bitter at all.

The copywriter began to eat, drink and sleep headlines. Soon, other writers in the agency got into the act because the copywriter began to feel maybe she was too close to it by now. Understatement of the season. Literally and figuratively, hundreds of bra headlines were written. Two were picked and tried out on all the female employees. Naturally, the score was 20-20. The writer finally penned a small essay to everyone concerned indicating why the headline the campaign was born with was really the

right one. Everyone at the agency agreed. If summer had come, could the harvest be far behind?

More lunch, this time with champagne, but no soap. It had to be another headline and the client had some suggestions. It would have been so simple to say O.K. But by this time, nothing short of perfection would do. It was Wednesday and a decision had to be reached by Friday noon. Thursday morning, the creative director shoved his way through reams of crumpled paper in the writer's office and pointed to a piece of a corner of a layout pad held tight in his hand. He read a line. It was wonderful. The writer dashed off some body copy like one inspired. The art director scraped off the old headline and put on the new. It was so right, it was like getting a dozen long-stemmed red roses a week after the honeymoon. You could tell because the poor girl who'd typed up headlines by the thousands for "the" campaign came in with the copy and said *she* liked it!

Do you, Mr. Client, take this headline?

Not only did the client buy it, but, again very briefly, he summed it up: "This has the touch of greatness." (Everybody was getting to sound like a poet). That's when three happy people jumped into the cab back to the agency. That's when the account executive offered to kiss the creative director. That's the end of the romance, the beginning of the marriage. Are they worried? Not really. Except—if you know any beautiful new models, perfect size 36B, with angelic expressions who wouldn't mind sitting in a willow tree in a bra, will you let the agency know? They'd like to see if it looks good enough for the new Lovable campaign.

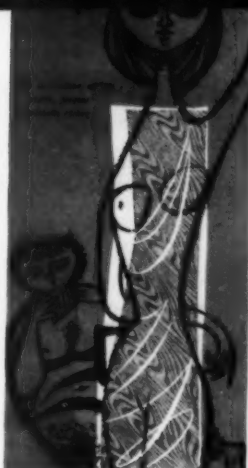
AGENCY: DOWD, REDFIELD, JOHNSTONE, INC.
CREATIVE DIRECTOR: HERMAN DAVIS
ART DIRECTOR: RED ACKERMAN
COPYWRITER: LOIS HARMON
PHOTOGRAPHER: DAN WYNN
ACCOUNT EXECUTIVE: HAL LIGHTMAN
ADVERTISING MANAGER: HAL FEIT



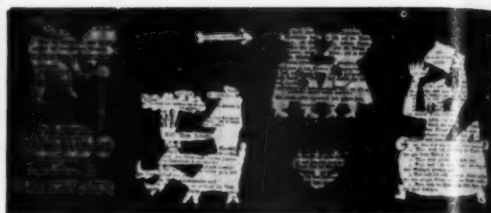
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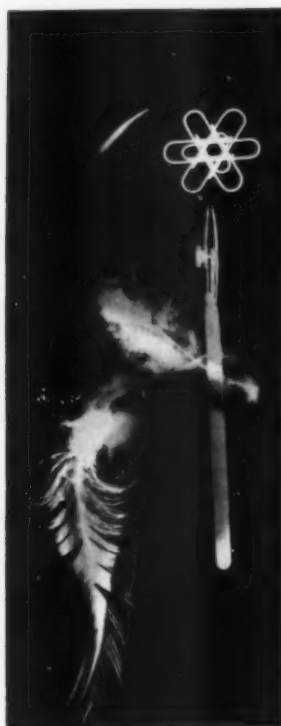
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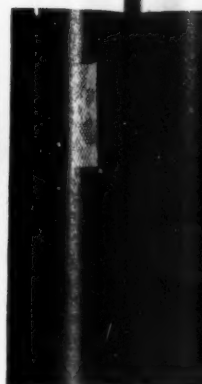
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GREETINGS FROM EU

by Kim Taylor, Assistant Editor, *Graphic Magazine*

The connection between Christmas and Christmas cards grows increasingly tenuous, unless one can consider goodwill to be a phenomenon peculiar to Christmastide. At the year's end the lion in us all lies down with the lamb it seems, and we announce the happy event factually, fabulously or facetiously according to the manner in which we succumb to the seasonal euphoria.

If commercial publishers of Christmas cards are to be believed, the general public is so overwhelmed by the spirit of the time that it surrenders all that taste and judgment which has guided it over the year in search of attractive and serviceable goods. Many such publishers still produce banalities and sentimentalities of the lowest order. And I have found Robins in the Snow offered to near-naked bathers in a beachstore

in Australia where Christmas comes with a high sun, and in India too where Hindu servants dutifully, kindly buy furred Father Christmases to present to their masters on the humid eve of Christmas.

But increasingly, praise be, the creative artist enters into this field as elsewhere, and anyone can with a little trouble find acceptable cards. It is the example of the artists' own greeting cards that has made this possible.

The season can however present some challenge to the artist: it is expected of him that he will design his own card and not send another's. It is assumed that since he has only to please himself in this, it is the sort of thing he cares to do. Not all artists would seem aware of the regard given to their cards. While

MEUROPE

some unabashedly see the occasion as one for self-advertisement, one regrets the opportunity lost by many who regard such card designing with reluctance or indifference.

Those who go seriously—I do not mean solemnly—about their cards can find considerable satisfaction and reward. The card itself, printed in small numbers without commercial considerations offers the chance to experiment. The reward will lie in the work itself but also in the appreciation of those who receive this—token from someone who has cared to produce and send of his best for no reason but that it is Christmas once again and there are bells and colored trees to light for a while a world of cold wars and hot bombs, of Negroes who must run and pale polio children who cannot.



5)



6)



11)

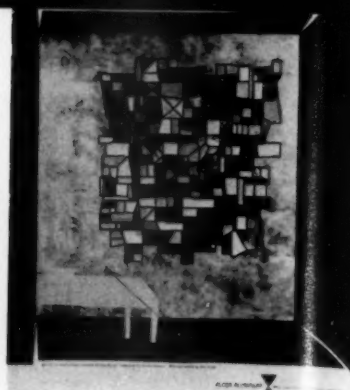


12)

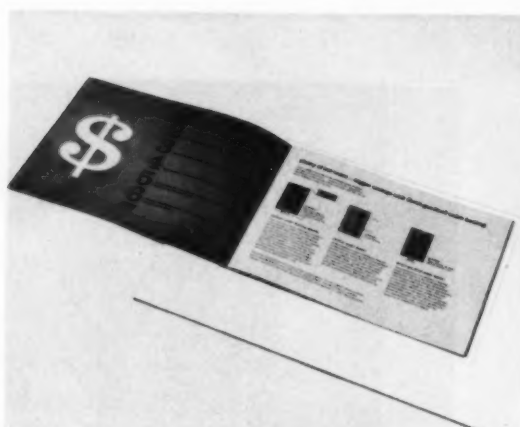
- 1) from England. Good King Wenceslas. A commercial card involving line and cut outs from old engravings by John Hanna.
- 2) from France. Wishes for a year of peace from the Peynets.
- 3) from Belgium. Greetings from Jaques Richez.
- 4) from Germany. A four-colour letterpress card using torn newsprint by D & F. Fischer-Noebisch.
- 5) from Switzerland. Wishes for the four seasons from H & G. Rimensberger.
- 6) from Italy. A four colour silkscreen card from Carlo Dinelli.
- 7) from Austria. Hand-coloured photographic print from Kurt Schwarz.
- 8) from Yugoslavia. Four colour card by Lazar Vujaklija.
- 9) from Denmark. The same design was used as a poster by Sikker Hansen.
- 10) from Sweden. Attractively austere design for the Gustavsberg pottery works card by Stig Lindberg.
- 11) from Spain. Card from an art studio by R. Giralte Miracle.
- 12) from Holland. Copper engraving in the tradition by Ru van Rossem.



1)



2)



5)



6)

WHERE TO?

*to communicate, the artist must
understand the climate of the times and
have a sense of the climate of tomorrow.
In this spirit Pittsburgh ADs ask, Where to?"
and hold their first annual exhibition*

Early in October ADs in Pittsburgh took time out to think about their business of communicating, to try to see it in perspective in the world of 1957, in the economy and society in which we live.

By asking the question "Where to?" and pondering various answers they hoped to better understand the world theme, to become better communicators of it and to it. At the same time the young and vital club held its first annual exhibition. Some of the pieces in the show, and some of the answers to their question are shown and reported here.

From 871 entries 162 were selected for hanging by a five-man jury: illustrator Albert Dorne, AD Suren Ermo-yan, photographer Leslie Gill, AD Herbert Lubalin, and agency head Paul Smith. General show chairman was Wm. E. Pensyl. Edgar A. Roth is club president. "Where to?" speakers included Robert J. Williams, project director of Alfred Politz Research Inc., photographer Bert Stern, designer Paul McCobb, Vogue executive editor Mildred Morton, Philadelphia City Planning Commission executive director Edmund N. Bacon and industrial designer Walter

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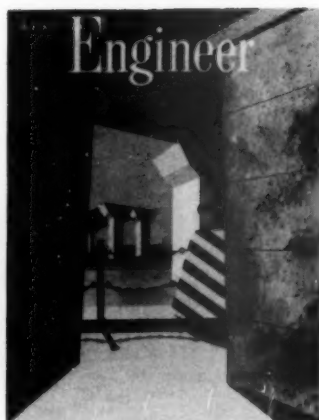
31



71 82



44



9)

37



10)



11)

10) Entrant: U. S. Steel Corporation
Art Director: Ed Roth, Peerce Platt
Artist: Marie Tuicillo Kelly
Client: U. S. Steel Corporation
Description: "Don't Scratch Your Nose"

11) Entrant: Fawn Art
Art Director: Robert Wolcott
Artist: Frank Bjerstedt
Client: Thorofare Markets
Description: Title—"Conquest of Everest"

12) Entrant: Herbick & Held Printing Company
Art Director: Tom Ross, Frank Perry
Client: Herbick & Held Printing Company
Description: "Pittsburgh Quote" as a group

13) Entrant: Nat Youngblood
Art Director: Dick Bates
Artist: Nat Youngblood
Client: Kaufmann's Department Store
Description: Xmas Catalog cover



12)



13)

we think that they're tremendous. We think that they're great. We have a tremendous inferiority complex. We talk superiority and quite often we feel inferiority. We see things done in a European country. We do not investigate how they came about. We do not investigate how many people live with them. There is a great deal that we do not investigate. In fact, we do not even investigate the proportion of what comes out. And yet, we think that it is terribly exciting and removed. It is exciting because we haven't seen it each day. The work that we do is just as exciting to European designers and it seems quite idiotic sometimes when they read into the thing how we're continually searching over there where most often they are searching here."

The total city . . .

Mr. Bacon sees two trends in his field—intensified concern about the character of cities and a greater role by corporations in city development. He foresees less emphasis on individual buildings, more on the total problem, "...on the

fundamental problem of the urban environment of American cities and the application of the principles of the freshness and vigor of modern design to the total problem of the city."

Four forces . . .

Walter Margulies noted four great forces in the changing world of industrial design, automation, foreign design, rising taste standards of the U.S. consumer, and "the descent of design from the isolation of its ivory tower to become—and become recognized as—a powerful marketing tool."

He found automation a challenge to today's designer akin to the challenge the Victorian faced—and lost. "It is up to the design profession to make sure that this wondrous new technique of mass production is used in the right way. He must be the master of the machine and the products of the machine, and not let the machine dictate the nature of the design." "Will automation bring increased leisure time? The designer must be prepared with the things that will make this new-found leisure time meaningful. Will it

make possible a higher standard of living generally? The designer must be prepared with the new products that are synonymous with better living."

Foreign influences . . .

"...this internationalization of style has particular significance to designers . . . in at least two important ways. First, this cultural interplay will give designers new sources of the raw materials of their own creativity . . . second, this internationalization of style imposes a duty on designers . . . if America is to become a melting pot of design, even as it was formerly the melting pot of people, it seems to me that American designers have a special responsibility to see that the blending results in better designs—not a bastardising of good designs."

Rising taste standards . . .

"The fact that U.S. taste standards are rising—generally and almost imperceptibly—has been reported by many trend spotters and has been acknowledged on the pages of magazines as diverse as *Business Week* and *Architectural Forum*. It is probably true.

"I say 'probably' because taste, after all, is a completely subjective thing. What you and I may hold to be good taste in design, I venture to say, may not be considered good taste by others. Therefore, to say that the standards of taste have risen is to pass judgment on a question of opinion. However, for me—and for others—there are signs of a general up-grading of taste standards.

"This rise has not been measured statistically, but it can be felt and seen. In a score or more studies on a wide variety of design problems, our affiliated organization, Package Research Institute, has repeatedly noted signs of shifting taste standards.

"In fact, because this subject is so vital to our work as designers, Dr. Myron Helfgott, the head of Package Research Institute, is now hard at work on a study of taste in the United States.

This is probably the first such study attempted here since World War II, and we think it will be a definitive work."

Among the preliminary findings of the first stage of this study, to quote Dr. Helfgott's preliminary report, is the fact that "Taste standards seem to be firmly rooted in the personality make-up of people, which in turn, is directly related to the kinds of work they do. The tendency toward exhibitionism characteristic of people in the lower groups, for example, is reflected by their acquisition of things that in some measure gratify this group need. This is one explanation—though certainly not the only one—for the differences in design and decoration as between, say, Plymouths and Fords on the one hand, and the Continental or Rolls Royce, on the other".

"Another part of this preliminary report notes signs that taste, while still segmentalized by class, is clearly less segmentalized than it was a decade ago.

"Time was when taste could be compartmentalized by groups. There was one standard of good taste among the upper classes—the very rich. There was another for the upper-middle classes. Still others for the lower middle class, for the upper-lower class and for the lower class. What was considered good taste by the lower-middle class group was not necessarily considered good taste among the upper-middle classes. And the further apart the groups, the more disparate their standards.

"The rise in income levels, the change in living habits, the growth of suburbia—and by 'suburbia' I mean a way of life rather than a place where people live—have all tended to destroy the lines of demarcation between groups. Today the classes still exist, but their standards are less clearly differentiated. In two of these groups—the lower-middle class and the upper-lower class, which together make up 70% of the population—the lines of differentiation between groups have all but disappeared in many ways.

"In hundreds of U.S. suburbs and apartment projects, white collar workers

now live side by side with skilled factory workers. They eat the same foods, bought at the same supermarkets, furnish their homes with similar furniture and accessories. They drive Fords or Chevies or Plymouths. They go to the same kind of movies, watch the same TV programs, like the same kind of sports. In short, except for the kind of work the wage-earner of the family does between 9 and 5, you would be hard put to find a difference between the two groups.

"This is a relatively new phenomenon in the U.S. social structure—this merging of white and blue-collar workers—and it expresses itself in new and generally homogeneous taste standards rather than in sharply defined standards for each group. Happily, each group has tended in some degree to emulate the standards of the group above. And, as a result there has been a rising level of taste all along the line.

"This can be documented by encouraging reports of the decline in sales of such mantelpiece decorations as wooden boats with chrome plated sails and an electric clock in the middle. You can probably think of other examples.

"Now what does this breakdown in the traditional taste patterns mean to designers?

"First, it means that in products and packages designed for the mass market—and by mass market we mean the millions of people who make up the lower-middle and upper-lower class groups—the designer can do a more inspired, more tasteful (to him) design job, and still feel reasonably sure that he will not be designing over the heads of his audience.

"This most certainly does not mean that the designer can ignore the standards of taste which exist in the group for which he is designing. Nor does it mean that he must prostitute himself by designing down to the lowest level of taste that exists within that group.

"What it means, it seems to me, is simply this: the designer must give
(continued on page 49)



The first Deep South Exhibition of Advertising Art and Design was essentially a visual forum representing the combined efforts of art directors and artists in eight Southern cities to communicate visually with each other. Its purpose was to provide a meeting ground for the exchange of visual ideas . . . to provide each of the eight participating cities with an opportunity both to demonstrate and to evaluate. In a sense it was a show, but in a broader sense it was an inventory . . . and therein lies the fulfillment of its objective — that out of an appraisal and comparison of past efforts will come new, more effective solutions to the visual communication problems of the future. *Fred Price, president, Art Directors Club of Memphis.*

The First Deep South Exhibition of Advertising Art and Design, sponsored by the Advertising Club of Memphis, was held at the Hotel Peabody, Memphis, on October 10th and 11th in conjunction with the 1957 convention of the Deep South District of the Advertising Federation of America.

The Art Directors Club of Memphis invited each of the member cities in the AFA Deep South District to submit 25 of their best pieces of advertising art and design completed during the period January 1, 1956 to October 1, 1957. Each city was asked to jury its own entries. Represented were Memphis, Birmingham, Atlanta, New Orleans, Baton Rouge, Chattanooga, Jackson, Miss., and Nashville.

The show was designed to be viewed by art directors, artists, and the more than 200 executives from every facet of the advertising profession in attendance at the Deep South AFA Convention.

In addition to the exhibition, the Art Directors Club of Memphis sponsored the appearance of Fred Ludekens, who addressed the convention on the afternoon of October 10th and the Art Directors Club members and their guests at a dinner meeting that evening.

The exhibition was not an awards show, but rather a show designed to acquaint the art directors, artists and other advertising executives of the Deep South District with the efforts being made by their counterparts in the other cities of this region. The pieces shown here are representative of the exhibition as a whole.

TO PROVIDE A MEETING GROUND..

first Deep South Exhibition in Memphis

provides for exchange

of visual ideas in eight Southern cities

art director: Kathryn Huckaba 1)
artist: Kathryn Huckaba
agency: Bailey & Huckaba Art Studio
advertiser: Bailey & Huckaba
city: Memphis, Tennessee

art director: Revis Brasher 2)
artist: Maz Heldman
agency: Robert Luckie & Company, Inc.
advertiser: Vulcan Materials Company
city: Birmingham, Alabama

art director: Allen I. Ammann 3)
artist: Allen I. Ammann
agency: Godwin Advertising
advertiser: Mississippi Foundation for
Medical Research & Development
city: Jackson, Mississippi

art director: Charles Miller, Jr. 4)
artist: John Sullivan
agency: Baptist Sunday School Board
advertiser: Broadman Recordings
city: Nashville, Tennessee

art director: Schaeffer Assoc. 5)
artist: Schaeffer Assoc.
agency: Herbert S. Benjamin Associates, Inc.
advertiser: St. Mary Iron Works
city: Baton Rouge, Louisiana

art director: E. W. Rector Wooten 6)
artists: E. L. Baldwin, New York
W. David Shaw, New York
agency: Fitzgerald Advertising Agency, Inc.
advertiser: Wembley, Inc.
city: New Orleans, Louisiana

art director: Bowman 7)
artist: Art Dept. of Rick's
agency: Rick's
advertiser: Rick's
city: Atlanta, Georgia

art director: Reginald Stagmaster 8)
artist: Reginald Stagmaster
advertiser: WRGP-TV Station
city: Chattanooga, Tennessee

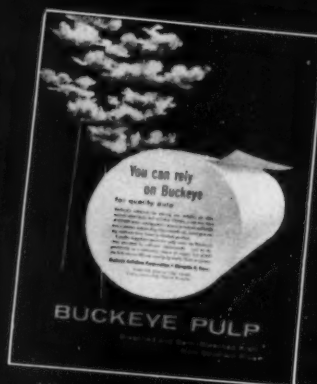
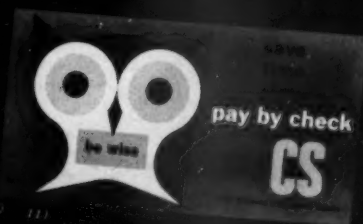
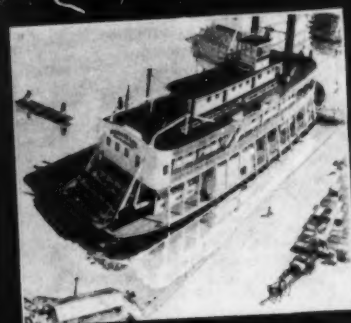
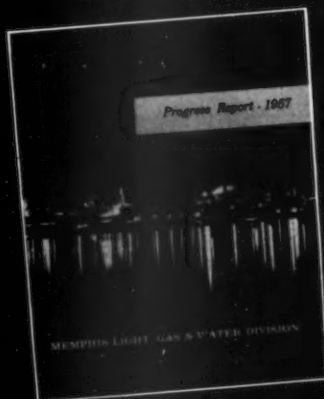
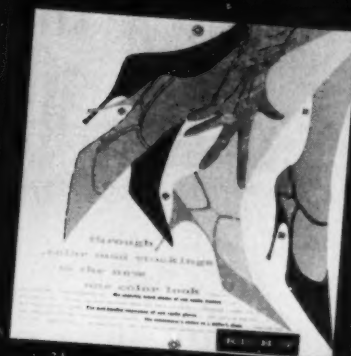
art director: Van Hallman 9)
artist: Bob Parker, Photographer
agency: Archer & Woodbury
advertiser: Light, Gas & Water Division
city: Memphis, Tennessee

art director: Wilbur Mims 10)
artist: Wilbur Mims
agency: S. C. Toof & Co.
advertiser: S. C. Toof & Co.
city: Memphis, Tennessee

art director: Bill Slattery 11)
artist: Bill Slattery
advertiser: C. & S. Bank
city: Atlanta, Georgia

art director: Wilbur Mims 12)
artist: Francis Lincoln, Fred Price
agency: S. C. Toof & Co.
advertiser: Welch Plywood, Inc.
city: Memphis, Tennessee

art director: Charles Cantrell, Bill Greenhaw 13)
artist: John Boatright
agency: Greenhaw & Rush, Inc.
advertiser: Buckeye Cellulose Corp.
city: Memphis, Tennessee





1)



2)



3)*

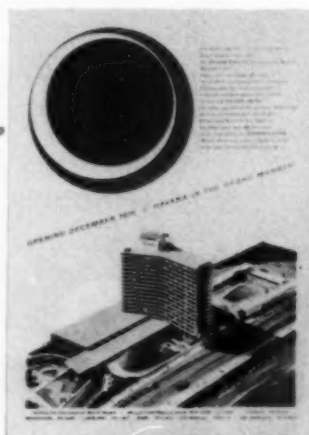


4)

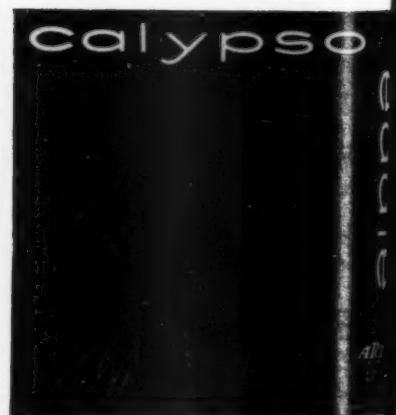
- 1) A.D.: Jack Wood
Artist: Bob Velde
Agency: Grant Advertising
Client: National Airlines
- 2) A.D.: C. Ray Wilson
Artists: Joseph Almyda, Wanda Driver
Client: Burdines
- 3)* A.D.: David Van Ausdall & Richard Schild
Artist: Richard Schild
Agency: George Evans Co.
Client: Festival of Fla. Products
- 4) A.D.: Jack Wood
Artist: Elmore Brown
Agency: Grant Advertising
Client: W.K.Y.-T.V.
- 5)* A.D.: Jack Wood
Artist: Robert Velde
Agency: Grant Advertising
Client: W.K.Y.-T.V.
- 6)* A.D.: Len Sansone
Artist: Florida Adv. Art
Agency: August Dorr Assoc.
Client: Polly Davis Cafeterias
- 7)* A.D.: George Buchanan
Artist: George C. Rudolph
Agency: Harris & Co.
Client: Havana Riviera
- 8)* A.D.: Ben Wakes
Artist: Toni Wakes
Agency: Ben Wakes Adv.
Client: Art Records
- 9)* A.D.: John Brown
Artist: Len Sansone
Agency: Bishopric/Green/Fielden, Inc.
Client: Chase Federal
- 10)* A.D.: Russ Smiley
Artist: Russ Smiley
Studio: Russ Smiley
Client: Seaquarium
- 11)* A.D.: Oren Frost
Asst. A.D.: Don Ball
Artist: William Schaller
Agency: J. Walter Thompson
Client: Pan American Airways, Latin Div.

*first award

FILET MIGNONAN



7)*



8)*

9)*



5)*



6)*

N A N D M E D A L S

Miami's fifth annual exhibition drew more than 250 to an opening dinner featuring filet mignon, dancing, and a minimum of speeches. Award winners were picked in a wide variety of categories attesting to the quality, quantity, and variety of creative advertising now being done in Miami. Some of the winning pieces are shown here.



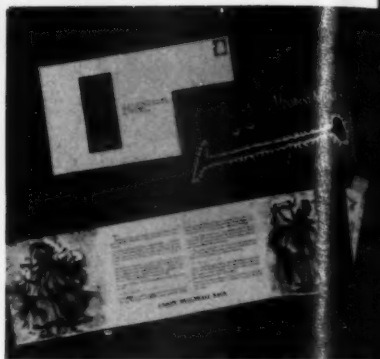
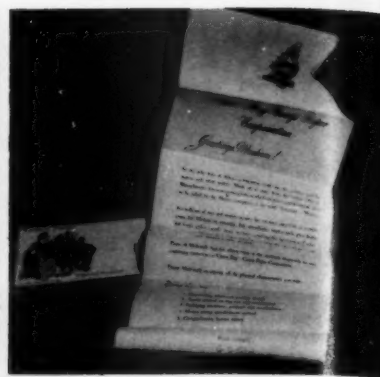
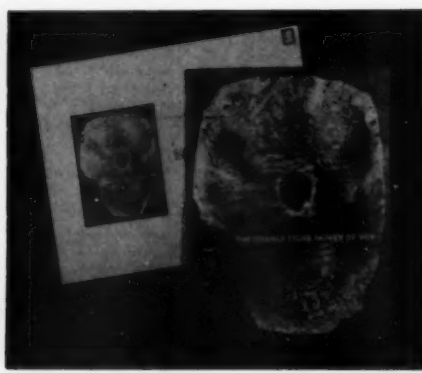
8)*



10)*



11)*



how to bypass marginal differences

Marginal differences between competitive products is one of the major headaches of today's advertising-sales team. Just how much can you shout and scream about what really is a negligible difference between your product and those of the competition?

Union Bag-Camp Paper Corporation, in its 1957 direct mail campaign, took a more realistic, less emotional approach to this plaguing dilemma.

They coldly faced the fact that their product, as a product, had relatively few unique features. They put themselves in their customers' shoes and analyzed why anyone would buy their product in preference to another. They found the answer not so much in the product as in the services that accompany the product.

Union makes Multiwall Bags, kraft paper containers used in the feed, fertilizer, rock products and chemicals fields.

Real costs, and therefore real savings and values, lie not in the purchase of the bag but in the way the bag is used. In addition to the cost of the container (or any container, for that matter) the packaging costs involve maintenance, loading, filling, handling, shipping, storage, product damage and loss, and other

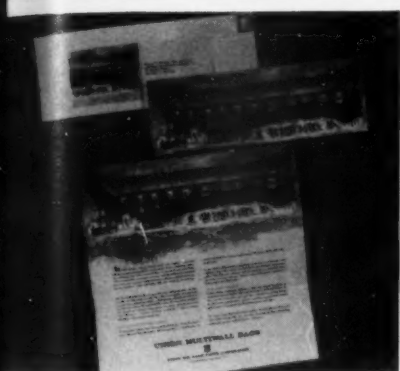
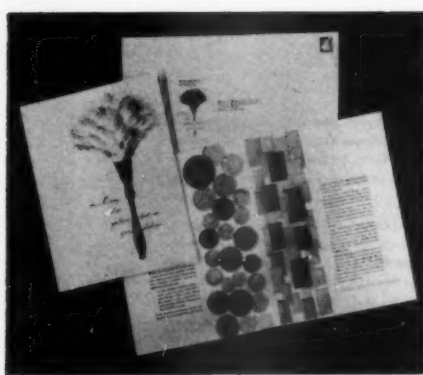
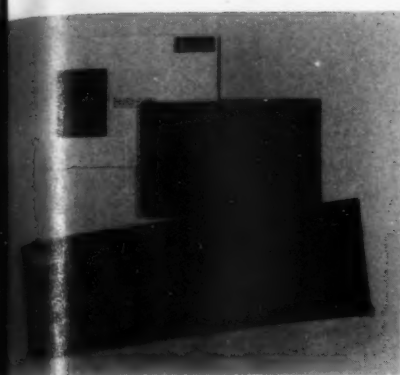
operating charges.

Union has developed what is known to its trade as "Union Value Analysis", a systematic exploration of all the opportunities for packaging economies and efficiencies which helps Union customers get maximum return for their package investment.

With the decision made not to attempt to outsnout the field about marginal product differences but to put the promotional emphasis on a valid service that would assure the customer of better value for his dollar, G. W. Donaldson, Director of Advertising & Sales Promotion, put his head together with the creative team at their agency, Smith, Hagel & Knudsen, Inc., and developed a series of 16 mailings to a list of 2750 top-ranking executive prospects. The mailings combined good taste and execution with impact and a sound message. The campaign just won the year's most coveted direct mail award, the Gold Mailbox Trophy for being the best of all the 1957 Direct Mail Leaders in the DMAA competition.

The campaign had nine objectives. They were:

1. To increase brand preference for Multiwall bags.
2. To demonstrate that although



original cost, quality, production facilities are comparable among major Multiwall manufacturers, there nonetheless are major dollars-and-cents differences when all costs are evaluated.

3. To spell out the areas of service which, individually or collectively, can demonstrate this difference.

4. To demonstrate and document Union's superiority in each of these areas.

5. To build stature of Union representatives as packaging consultants and specialists—help them gain an audience in companies where competition is solidly entrenched.

6. To reach top executives who salesmen usually do not have the opportunity to see personally.

7. To help unearth possible new prospects for Union Multiwall bags.

8. To act as a continuing reminder—between, and after salesmen's calls—of how Union Value Analysis works to a Multiwall user's advantage.

9. To sell a complete packaging concept that can be implemented by and coordinated with trade advertising and publicity.

The 16 pieces that were developed were mailed out from November 1956 to November 1957. The first two pieces

went out two days apart, the next two a week apart, the rest on a monthly schedule. Union Multiwall salesmen received the mailings a week in advance.

Results of the campaign have gone far beyond the winning of the Gold Mailbox Trophy, which flattered the company, agency Smith, Hagel and Knudsen, Inc. and the creative work done by Ross Advertising Art Studio.

Since this campaign started, Union reports an increased demand for its packaging cost evaluation from its own customers and from prospects. These inquiries permit the salesmen to sell positively and from a position of strength. Unsolicited letters from salesmen and from prospects testify to the warm reception the campaign received. Actually, it became a conversation piece, thereby achieving much additional promotional mileage.

To meet the increased inquiries resulting from this campaign Union enlarged its Multiwall staff and facilities. Competitors have switched their own promotion to a service theme. The campaign, originally planned for one year, will be continued and expanded in 1958 and the same basic theme is being incorporated into the advertising and promotion of other divisions of the company.

Theme of the campaign is money. Each mailing tells the story about a strange but real kind of money. Each is beautifully printed and designed. Each makes informative, interesting reading. Each slides from the money story into Multiwall bags and how Union's service to its customers makes for real savings of 1957 American dollars. And each winds up asking the reader to call his Union Multiwall representative right now.

The creation and production of these mailings involved a good bit of research and a number of unusual art and production problems.

African tribes and white traders often used cloth (mostly from cotton mills of Massachusetts) as money. One of the mailings was printed on the back of such typical cloth, but the printing bled through. To lick this problem the cloth was laminated to a white chintz and the silk screening was done on the chintz. Result, better printing, no show through.

Massive stones used on the Pacific island of Wap ranged up to 12 feet in size. A 14 inch bought a pig, a 2½ footer (175 lbs.) a wife. No—Union did not send the 175 lb. stones around the country, but did use an oversize mailer (12" x 18") to convey the story of the oversize currency and the illustrations were reproduced from the comps rather than the finished art. The comps had the roughness and texture desired and it was felt, says Al Kay of Ross Art, that slick finished art would not have done as well for this purpose.

A mailing on voodoo money told of the iron bars used by some tribes and how the "money" becomes worthless if it is broken, because it then loses its soul. Only a witch doctor can properly repair it and restore its soul. An illustration of the bar across the split of a gatefold dramatizes this point.

Another mailing tells of the skull trade, where skulls are kept in a cave as backing for money, just as we keep gold in Fort Knox. Here the creative department was challenged to preserve the drama and color in such a custom without producing something macabre.

Another unique piece, thanks to the researching, was based on what is probably the only coin directly related to Christmas. A German coin produced in Cologne in 1516 illustrates the three Magi.

The research job and the creative job was a teamwork setup between Union Bag, Smith, Hagel & Knudsen and Ross Art, with invaluable help from Vernon Brown, curator of the Chase Manhattan Bank, museum of moneys of the world.

1) Colonial motif in new embossed ice cream sign. The logotype is cherry-red. Words "ice cream" and background of the privilege panel are mint green—the key design color. New logo for Martin's Witchwood premium ice cream also is prominently displayed.



1)



2)

TO SELL A PRODUCT...YOU'VE GOT TO S

The old saw about selling the sizzle instead of the steak is as true today as the day it first sizzled. In this era of emphasis on visual appeal, the sizzle must be visual as well as verbal, and the big swing to motivational research is just a scientific way of trying to precisely determine what, from the viewpoint of the consumer, is the sizzle. Just what is he or she buying?

Take the case of dairies, selling milk, cheeses, and a range of products via home delivery routes and through retail outlets. It has been determined that the buyer wants more than simply milk, more than the mere product. She wants wholesomeness, nourishment, sanitation and cleanliness. These comprise the sizzle, in today's market.

And consumers are like children. Children do as their parents do, not as they say. And consumers react not so much to companies words as to their deeds. And deeds are evidenced more in the physical or visual appearance of the company . . . the personality of its salesmen,

the impression made by the companies trucks, packages, ads, stationery, signs . . . by its every visual contact with its market.

Together, these visual contacts with the market can convey the feelings of cleanliness and wholesomeness which constitute the sizzle that makes the sale.

Martin Century Farms, serving five Pennsylvania counties (Philadelphia, Montgomery, Bucks, Chester and Delaware) recognizes the importance of visually impressing a specific attitude toward the company that can carry over to all its products.

When the battle of the freezer cabinet first started, Martin dairymen focused their attention on the attractiveness of the individual package. But experience soon taught them that this was not enough. What was needed, they learned, was an integrated package design approach that would associate and identify all products in a line as a family.

The packages for the company's entire line of dairy products—milk, ice cream,

cottage cheese, butter, eggs and margarine—were designed with a master motif that linked them into an easily recognized product family.

The design was then integrated in the company's ice cream signs, in displays for its truck fleet, dealer window displays, letterheads and even in the proposed design for the exteriors of its branch plants.

An aggressive advertising campaign has accompanied the company's growth since its founding in 1921. Full page, full-color ads in daily newspapers and spot announcements on local radio stations stressed two themes: (1) Martin products are "bottled fresh in the country" and (2) the colonial heritage of the Martin farm.

The architecture of the company's buildings reflects this colonial heritage. The white-plastered stone house used for executive offices was built in 1736 (colonial troops transporting the Liberty Bell from the State House in Philadelphia to Allentown to prevent its seizure



2) Variety of designs and heavy green and red colors in old packages weaken "total brand image." Sign is not of true colonial character. Lamppost and bracket are confusing elements.

3) New integrated design creates "total brand image" for Martin Century Farms dairy products. The family design appears in the complete line of packages; ice cream signs, displays for the truck fleet, dealer window displays, letterheads and branch plant exteriors designs.

OT TO SELL AN IDEA

by the British stopped at this house for food and water). The red-brick building used for the sales offices is an architectural duplicate of Congress Hall which still stands at 6th and Chestnut Streets in Philadelphia, Pennsylvania.

When the traditional milk route showed signs of losing sales volume because of the purchase of milk and other dairy products in the self-service stores, the Martin company expanded its advertising program and turned to the professional designer to give its package a new look.

On the advice of the company's advertising agency, Ecoff and James, the design firm, Mel Richman Design Associates of Philadelphia, was called in to handle the program.

As has been stated previously, the primary objective of the design program was to create stronger brand recognition and to develop a company personality toward which the housewife would react favorably. To achieve this objective, the entire surface area of the pack-

ages, trucks, signs, and displays were utilized to create a distinctive and appealing "total brand image".

This "total brand image" approach contrasts with the customary method of restricting brand identification to limited design components such as brandmarks or logotypes, according to Robert Cawley, executive direction of Mel Richman Design Associates.

The impact of "total brand image" was demonstrated in a series of visual tests. In these tests, the Martin Century Farms trucks and packages retained their design personality at greater distances than those of competing companies.

The Martin Century Farms "total brand image" was established through the merger of a number of graphic elements:

Stripes

The first of these elements is a background pattern of vertical stripes distinctive and striking enough to attract the attention of the hurried shopper reaching into the freezer cabinet in the jostling crowds of a busy supermarket.

Colonial sign

The stripes lead into the second design element, a characteristic colonial sign, which symbolizes the colonial heritage of the company. The sign forms a backdrop for a pictorial country scene and prominently displays the Martin Century Farms logotype. Also significant is the way the colonial sign forms a characteristic pattern when the cartons are stacked next to each other in the refrigerated cabinet. In such displays, the adjacent packages serve to strengthen

(continued on page 63)



4) Refrigerated truck features new design.



SHOULD AD AGENCIES BE PACKAGE DESIGNERS?

"Although package designing very definitely is not an agency specialty it is very much an agency's concern—a merchandising operation in which the agency should actively participate."—SAUL NESBITT, Director, Nesbitt Associates

Willingly or unwillingly, advertising agencies are certain to become more and more involved with the packaging problems of their clients.

They cannot afford to ignore the fact that today "package-merchandising" has become a No. 1 consideration in the marketing programs of practically all consumer products—and a growing list of industrial ones.

The big question is "Should package designing become an additional function—still another facet—of the agency's already heavily loaded service operations?"

With regard to clients' packaging problems the majority of advertising agencies follow either one of these two practices. In the first, the agency throws the problem of the package's development and design into the lap of its own art department. In the second, it may direct the client to a professional package designer and from thereon maintain a desultory liaison between client and designer or assume a complete "hands off" policy until the designer delivers a finished package for the client's product.

Neither of these practices operates in the best interests of the agency—nor in the best interests of the client. All too frequently they prohibit the full application of design talent, package-merchandising experience and package production "know-how" that is dictated by the growing demands imposed by today's marketing methods.

As for the No. 1 approach: Most agencies are reluctant to burden their art departments with package design projects as a plus-service operation for the simple reason that the financial return (little or none) does not warrant the ex-

pense and time involved. Furthermore there is a growing realization that agency art department staffs are concerned with 2-dimensional art work primarily and are not sufficiently experienced in 3-dimensional design—an absolute requisite of sound packaging. In addition, agency art staffs, for the most part, have little experience in working with materials other than paper and paperboard.

A common practice of agency art staffs, when stymied by a materials or fabricating problem, is to call in a supplier. And because they lack foreknowledge of the subject such staffs are frequently placed at the mercy of the supplier who, naturally, is intent in pushing his own product.

costs are prohibitive

The costs of maintaining a complete and efficient department exclusively devoted to package design and development are prohibitive. Such a department, for example, would require a staff skilled in 3-dimensional design. In addition, the personnel would have to be experienced in working with plastic, glass, metal foils, metal and corrugated materials as well as paperboard. It would mean a staff conversant with the intricacies of various laminating, finishing and molding processes. And that staff would have to be familiar, among other things, with processes involved in anagraphing, seal press printing, hot stamping and gravure printing.

As for the No. 2 approach: When the agency directs the client to a reputable package design organization it is far more certain of helping the client to achieve his packaging objective. But the agency's obligation should be extended beyond the mere recommendation of a professional designer. Why? Inasmuch as the agency has been selected or appointed to help guide the sales destiny of the client's product and inasmuch as the package today is the product's most intimate and enduring

sales medium it behooves the agency to extend and intensify its interest in this vital phase of the marketing operation.

In other words, although package designing very definitely is not an agency specialty it is very much an agency's concern—a merchandising operation in which the agency should actively participate.

There is a very logical solution to this mushrooming problem—one which is certain to be eventually adopted by the more progressive agencies. By retaining a reputable package design consultant and organization the advertising agency can achieve "main line" access to professional package designing and engineering talent for its clients.

A major advantage of such an arrangement would be that the agency's clients' needs would receive preferential treatment from the packaging consultant. In other words, the agency and its clients would be assured of professional packaging service "on call"—when it was needed most.

Specifically such an arrangement would assure:

1. A completely objective approach to and treatment of the client's particular packaging problem. (The objective approach is absolutely essential if the client's interests, package-wise, are to be conscientiously guarded and promoted).

2. The services of an organization experienced and skilled in 3-dimensional design—so vital to effective packaging.

3. A consultant and staff who are abreast of all advanced developments in packaging materials, package printing, fabrication, and packaging closures.

It should be emphasized that it is the package designer who is first alerted to new developments in materials and package fabrication by suppliers—and not the agency art directors.

4. A consultant who knows what to retain of an original or traditional design or trademark and how to incorporate it to advantage in a new sales-

No! — but — agencies
should retain package
design consultant,
advises Saul Nesbitt

package.

5. A consultant who can help the client achieve more efficient, more economical operation on the packaging assembly line at the product source.

6. An organization, that by its very nature, is acutely sensitive to the trends and modern day emphasis on *package-promotion* and point-of-sale strategy.

In the achievement of long range economy for the client (aside from the more certain sales performance of a professionally developed package) the agency has much to gain prestige-wise by retaining a reputable package design firm. That the *professional design* approach to a packaging problem can mean thousands of dollars in savings for manufacturers has been repeatedly demonstrated.

For example, not so long ago a brewing company, for a time, seriously considered utilizing a bottle cap which called for three colors in the design. When the company consulted us we analyzed the situation and suggested an even more striking design which involved two colors. That third color which would have added a cost of one cent per gross of caps was eliminated. Result: a saving of \$30,000 to the company in less than a year.

case of the manufacturer

Then there was the case where the manufacturer left the redesigning of his package to his agency's art department. Within a few weeks an elaborate 3-color package was presented to the manufacturer—but because the art director was not up on current cost factors in packaging it was soon revealed that the cost of producing such a package was prohibitive. We recommended a different material and developed a new design—one more representative of the product and more compelling although only two colors were used. And a 25% saving in packaging costs was realized for the manufacturer. Furthermore, an additional economy was achieved at the manufacturer's plant because the new package

we had developed eliminated a certain time-consuming operation on the packaging assembly line.

How should the agency and the retained package designer work? The ideal set-up, the one most certain of achieving maximum results for the client, is that in which the client, the account executive, agency art director and the packaging consultant work as a team—especially in the initial or ground floor planning stage. The best thinking of all concerned then would be lent to the project; agency's and the package designer's marketing research and experience would be pooled and coordinated and package-promotion's role in the sales program would be crystallized and pin-pointed.

On what sort of financial basis should the agency and the retained packaging designer work?

These two approaches may be considered:

A. The professional designer would be retained by the agency on a nominal fee basis to assure the agency a readily available consulting service.

For each actual package design assignment the designer would bill the agency—the bill to be based primarily on the hours devoted to the project.

The agency, in turn, would bill the client the sum of the designer's fee plus 15% as its justifiable "service" charge.

B. The agency would retain the professional package design organization on a nominal fee basis for a regular consulting service.

Agency and designer would bill the client separately. Under this arrangement, however, the client and the designer would arrive at the price for the finished package design. The agency, when billing the client, would make a charge of 15% for its liaison service and its participation and contribution to the packaging project.

It is reasonable to assume that the first arrangement would have greater appeal to most agencies inasmuch as it assures the agency more control of the important packaging phase of the marketing program.

Whatever the financial basis arrived at, the very fact that the agency has a retained professional designer to service its clients' packaging needs can prove a definite asset—particularly when the agency makes its bids for new clients.

Because the package is the product's most intimate and enduring advertising medium it is high time the advertising agency assumed a more practical attitude toward package design and sought out means for assuring its clients superior, thoroughly experienced design talent. ●

where to?

(continued from page 89)

visual expression to the product at hand within the limits of the taste standards of the market for which the product is intended. To design beneath the group level is to neglect his responsibilities as a designer. To design above the group level is presumption. *

"This is just another way of saying that the designer must be a realist. He cannot be a missionary. He cannot undertake to raise the taste levels of a ditch-digger, for instance, to that of an art collector in one mighty stroke of his drafting pen. The worst sin any designer can commit, it seems to me, is to think he has been put here on earth to raise everyone else to the level of taste that he happens to believe is good. In the first place, he could be wrong; there are after all no absolute taste standards. In the second, he has no right to impose his standards on others who are perfectly happy with standards they think are good.

"And to be blunt, if a designer wants to stay in business, he will not try to remake the world in his own image. For just as surely as he tries he will find that his product or package, while good design, is probably not good selling design. And today, whether we like it or not, the criterion of design—at least in the product and package design fields—is whether the produce moves from the shelves of the store to the shelves of the consumer's home."

Design as a marketing tool . . .

The most exciting design trend, from Mr. Margulies' viewpoint is "the visible growth of management interest in design as a marketing tool."

This swing has been strengthened in recent years by another fact: the growing realization . . . that there is frequently no discernible qualitative difference between products. A Ford runs as well as a Chevy. Even though a Winston tastes good so does Marlboro, Viceroy, Old Gold.

"Today with little discernible difference between similar products of reputable manufacturers, the package or product design has assumed a new importance in the marketing picture. As much as anything else, design can mean the difference between profit and loss, success or failure.

"Design today has become an integral—in fact, vital—part of any company's production, distribution and selling strategy—in short, its marketing program." ●

by Ralph Porter

T-V FILM ROUNDTABLE

*the shooting board
an extension of the storyboard*

Most ADs are acquainted with the storyboard technique of pre-production planning. In fact, this method of visualizing a copy idea has become standard practice in the development of a spot. That the artists' ideas are often ignored during actual production is a known fact and especially hits home to those who have seen their brainchildren shrink into oblivion.

A recent column by Stephen Baker in the September issue of Art Direction took to task those ADs whose lethargy allowed their ideas to wither away before shooting.

It is a commendable stand that Mr. Baker takes. While he does not quite explain how the AD's self-assertion will improve his cinema sense so that the outside producer can understand the storyboard terms of films, he does reopen the sorely needed concept of creative integration, i.e.: the utilization of the minds of all principals in the construction of a TV spot.

To both the producer who interprets it and the artist who creates the sketches, the storyboard, as it exists today, has become a farce. Though their reasons for thinking so are different both have legitimate beefs.

The artist feels like a mass production specialist who transforms the written word into rapid pictures dictated by copy or client without regard for composition, movement, or interrelationship of one picture to the next.

The outside producer glances at this picture strip, makes a mental note of anything special in opticals and usually discards the storyboard photostat in favor of a script which he feels he has a better moral right to change.

The poor neglected storyboard now rests in the lap of an eager client or account executive who watches the shooting sessions avidly to determine if what he sees corresponds to the pictures on the board. (Should the spot turn out well, he quickly forgets that a storyboard existed. Should the spot be poor, he waves the storyboard God in the air and accuses all involved of incompetence.

This state of affairs has irked many producers. Mr. Harold Wondsel, Presi-

dent of the Film Producers' Association and head of WCD, an active production organization has voiced what other producers feel.

"How can a commercial," asks Wondsel, "seem to belong in the American home if we get scripts, and particularly, storyboards from the agency that are totally inadequate for the job it is supposed to do?"

"Though TV commercials have improved enormously they are still sadly lacking in the eyes of the American TV viewer.

"We at WCD have given great thought to this problem and have developed a new concept. We designed a new board that would be our blueprint for a better production. We call it SHOOTING BOARD. Here's how it works:

"Agency and client see in simplified sketches exactly how we plan to photographically treat the subject; what camera-angles will be sought—what the composition will be—what the backgrounds for each angle will be in terms of sets—how we plan to get out of one scene to another.

"The results have been rewarding. Not once during shooting was the full and expensive crew standing by while producer, client and agency tried to determine *on the set* how a scene should be photographed.

"This successful case-history has prompted our agency to develop the *shooting board* before *client presentation*. This does not mean that we take over from the agency the original creative approach. On the contrary, the creative approach is enhanced by our *shooting board* concept."

Mr. Wondsel and WCD company, like many other innovators in the TV commercial field are seeking for solutions to problems that arise in the agency. They can be helped in the main by agency understanding and cooperation. They can be helped specifically by the foresighted AD who will absorb motion picture techniques as part of his artistic arithmetic. Then, perhaps, his lethargy at self-assertion will have been transformed into a more acceptable creativeness.

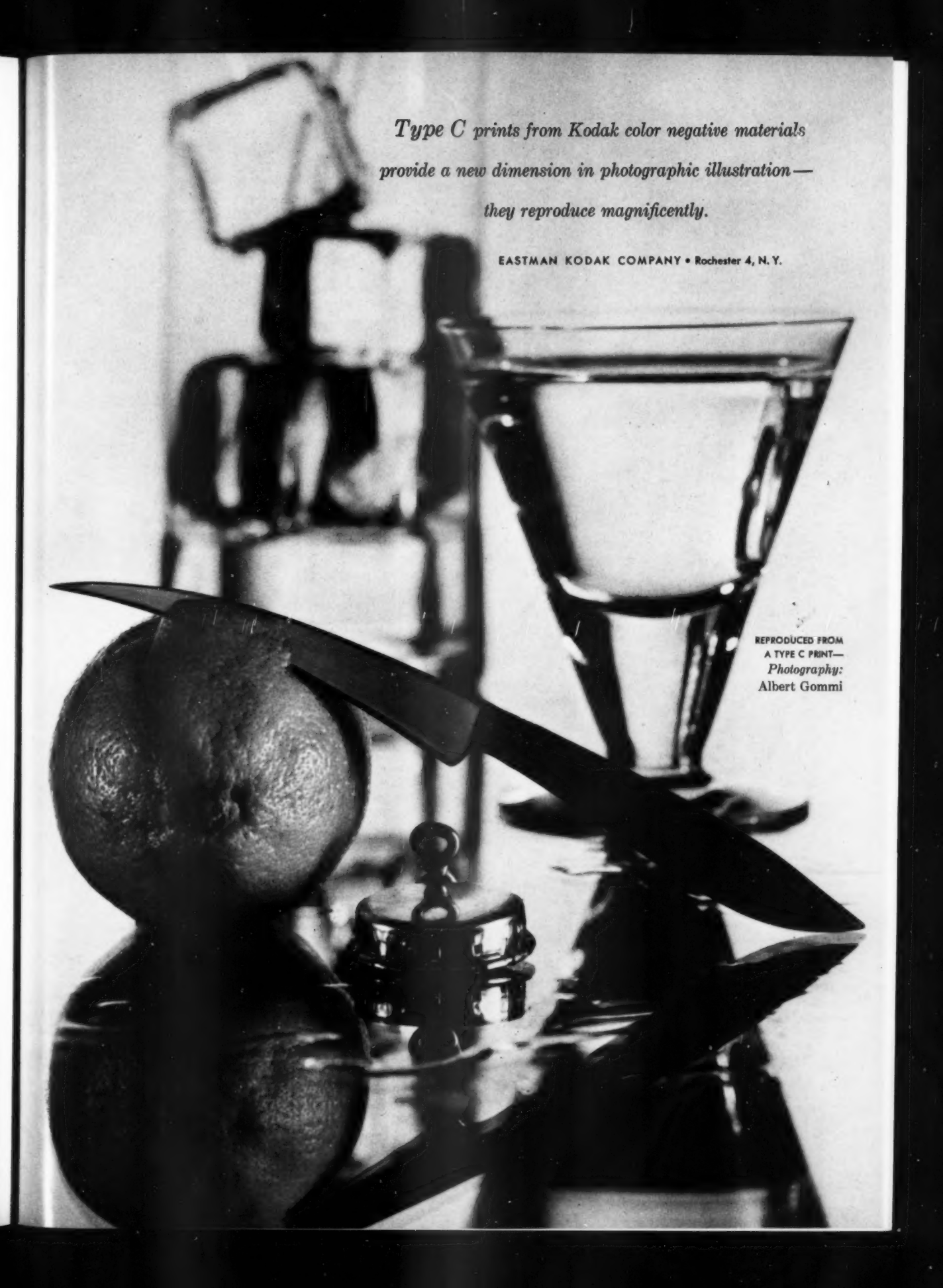


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Chicago agency celebrates 10th year

Tenth anniversary of Sidney Clayton & Associates, Chicago, was celebrated by staff members at a cocktail party held in the agency's offices, 75 E. Wacker Dr. Top, left to right, Richard Hazlett, acct. mgr.; Ann Rhomberg, secretary; Dan Carstens, artist; Wil Falstein, acct. mgr.; George Mrazek, research director; Gene Morgan, copywriter; Mary Voelker, traffic; Richard Martin, artist; Walter Slack, copywriter. Bottom row, Jan Cullen, accountant; Marie McBride, media clerk; Ed Pilat, artist; Sidney Clayton, managing director; Diane Krozel, receptionist; Bill Tanis, artist; Ben Eastman, creative director. Not shown are Art Muller, production manager, and Irene Fitzgerald, office manager.



Fensholt appoints AD Strobel

F. G. Strobel, previously with Foote, Cone & Belding, and Walker B. Sheriff, has been appointed art director for the Fensholt Advertising Agency, Chicago. Strobel, who illustrates for Coronet, Esquire and

Holiday as well as for books, received the Artist Guild highest award in 1952 for his oil, *Waiting*.

STA announces committee chairmen

New committee chairmen of the Society of Typographic Arts, chosen by STA president Gordon Martin, are Everett McNear, Allerton Conference; Hap Smith, archives; James M. Wells, bulletin; Herbert Pinzke, dinner meetings; Robert M. Moore, Jr., education; Hayward R. Blake, exhibition; Francis W. Goessling, finances; Bert Ray, foundation; Violet Fogle Uretz, luncheon meetings; Ann Overton Bishop, Magic Lantern; Susan Karstrom, membership; Alyce Emerson, Normandy House Gallery; Art Sinsabaugh, photography group; Carl Regehr, publications; Gladys Swanson, publicity; Nettie Hart, workshop.

Institute of Design appoints two

Two new faculty members at the Institute of Design, IIT, are Jane Goslin and Gordon Martin. Miss Goslin, formerly an art teacher in Lebanon, Ohio, received her bachelor's degree in art education from Peabody College, Nashville, and did graduate work at Chicago Art Institute and the Institute of Design. She has also worked with retarded children at Hull House.

Martin, a free lance artist and designer, president of STA and organizer and director of the STA workshop at the Newberry Library, has been a lecturer in typography at the University of Chicago. He will direct the courses in typography, teaching only two days a week, to leave time for his business and professional commitments.

Chicago Clips

At the *Art Institute of Chicago*—Animals in Pre-Columbian Art, closing Feb. 2, and 20th Century Ceramics, closing Feb. 2, too . . . Compton Advertising appointed *H. Grant Atkinson* director of radio/tv. During Atkinson's last year and a half of freelance film and tv writing-producing, he worked for D'Arcy, and Fred A. Niles . . . *Arthur Roberts*, formerly with Fawn Art, Cleveland, and Grant Jacoby, Chicago, is now with Kling Studios as account exec . . . *Melvin Brorby*, chairman of the 4As, told his audience at the annual meeting of Central Region, AAAA, that creation of ad plans for clients is more complicated, will keep needing more attention from agencies, than merely writing ads.



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in
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Philadelphia Simpson AD club member Harvey Simpson, here with the Navy recruiting poster he designed and did the artwork for, is now in new studio in Western Saving Fund Building, Broad and Chestnut, PE 5-3952.



Maxwell Coplan exhibits at Westcott
An exhibition of Maxwell Coplan's photography is being held at Westcott & Thomson gallery to Jan. 10. Coplan, editorial and ad photographer, is also author of Pink Lemonade, book which includes his photographs of circus life. He studied art at La France institute and at the Pennsylvania Museum School of Industrial Art.

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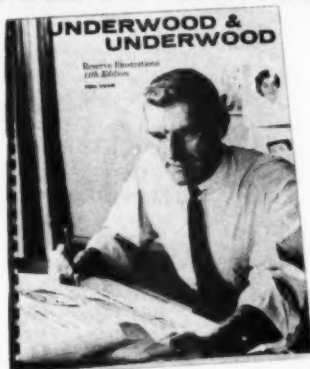


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on the West Coast



Simple principle achieves unusuality

Four motion displays for Socony Mobil and its west coast affiliate, General Petroleum, use as core, two elements, a lightweight extension pole and a two-speed electric motor. Repeated principle of large rotating unit with supporting window streamers is given original treatment in each of the displays. The 6x8-ft. units were developed by Henry Kurt Stoessel and staff and manufactured by Spurgeon Tucker, Inc., both of New York. The artist used essentials of POP promotion—size, readability and motion—plus spectacular color, both Day-glo and lithographic.

West Coast clips

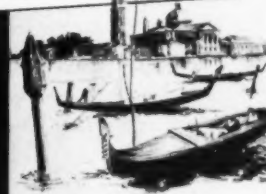
Colorage, Inc., of Burbank, won Best in Show Gold Medal at First International Exhibition of Photography, held for first time with Los Angeles County Fair. Colorage's photo staff is headed by Charles A. Weckler, Jr. Besides top-award piece—color photograph, Crystal in Color—company also won silver medal for a color transparency and bronze medal for abstract color photo . . . Pacific Outdoor Advertising Co. elected Robert L. Lime vice president. For past seven years he managed the Long Beach and San Bernardino branch operations . . . Oakland Jewish Community Center to feature winning entry of its \$3400 art competition in its new Center building, opening April 1 . . . Jonathan D. Harrington, formerly assistant to the president, Interstate Industrial Reporting Service, Inc., has been named district manager of the company's newly opened San Francisco office.

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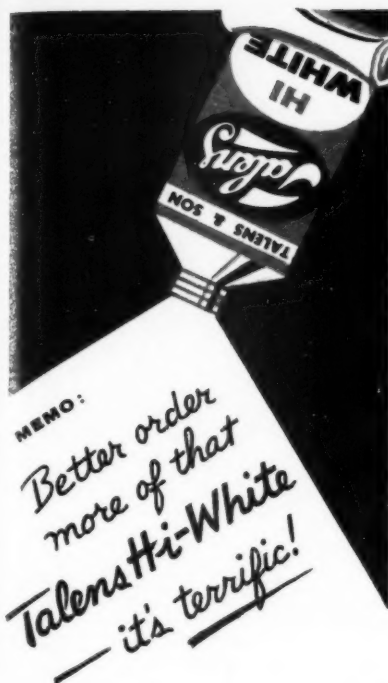
LIFETIME FIXATIVE: Marshall's Pro-Tek-To Spray, new product from manufacturers of Marshall's Photo-Oil Colors, is reported to be a lifetime nonglossy fixative that eliminates unwanted glare and reflection. Protects, preserves and beautifies all glossy and matte photos, colored photos, Polaroid Land prints, art paintings, graphic arts. Dries in seconds and is odorless, claim Marshall's.

REE-STIK ADHESIVE: A new pressure sensitive adhesive, Wilhold Ree-Stik Cement, sticks and resticks several times. The tacky bond holds firmly, yet may be peeled and replaced. Comes in all sizes, 2-oz. bottle to drums. From dealer or write Acorn Adhesives Co., Los Angeles 31 or Chicago 44.

3 CLIP BOOKS: Harry Volk Jr. Art Studio, Pleasantville, N. J., offers any of three Clip Books of Line Art with a subscription to his monthly Clip Book of Line Art. The books: The Second Annual, 48 one-side plates, 5x8, with more than 500 different art proofs on 24 classifications. King-Size Gimmicks, 48 one-side pages, 5x8, with about 550 art proofs on all gimmicks and gadgets. King-Size Men & Women, about the same size as two above.

"MEET YOURSELF": Self-promotion by Charles Bidlo Associates, composition organization which specializes in Vari-Typing, lithography, ozalid, and other processes, features type showings in psychological-test game booklet. Booklet includes photographs of DSJ-Composomatic Forms Design Varityper, machine used in composing the body text. Distortion features were obtained using an 8mm Vistascope lens with the Polaroid Highlander. Available from Bidlo, 31 Arden St., New York 40.

NEW STRIP PRINTER: A new headline type composing machine, the Strip Printer, manufactured by Con-Mar Mfg. Co., 3130 N. W. 23 St., Oklahoma City, produces perfect display type on photographic paper in sizes from 18 to 72 points. The display type is produced on 35mm photo paper from film strip alphabets which are passed through the machine and exposed one letter after another. Types are made on a common base line to permit mixing of faces and sizes in same line. Illustrated booklet and type showings from manufacturer.



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what's new

STORY SKETCHKIT: An aid for quick preparation of tv story boards, Sketchkit contains a lightweight sketchboard, 15¼x18, with animation pegs precision cast to match standard dimensions. Paper, punched to fit the pages, plastic Sketchmask, (a template) to frame thumbnails and in screen proportions, plus a supply of finished sheets with six panels to the sheet. Designed by animation artists. Available at \$13.75, plus mailing, from APS, 1550 Crossroads of the World, Hollywood 28.

NEW FLASH UNIT: A new low cost portable electronic flash unit by Graflex, called Strobomite, takes up to 100 flashes at less than a cent a shot, reports manufacturer. "D" size batteries used. Aluminum and plastic, weighs less than three pounds, has ready-light on back of lamp-head, pushbutton for checking flash operation and for off-the-camera, time and bulb operation. Exclusive adjustable reflector for variable light intensity.



Cover designer

Cover designer, Irving Werbin, studio head of Irving Werbin Associates, is the creator of this month's cover.

Winner of an award for distinctive merit in the Art Directors Club and of two awards in the AIGA, he thinks of himself as a dedicated and uncomplicated commercial artist.

Even while supposedly relaxing in his photographic darkroom at home, he is constantly experimenting with interesting forms and objects that could have commercial usage. This month's cover is an example. A wild flower (Queen Anne's Lace), plucked on a humid day in August, becomes, via Irv's photogram technique, a snowflake symbol to grace our Christmas cover.

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trade talk

ART DIRECTORS

BOSTON: **J. George Whinnem, Jr.** is new industrial AD at **Chambers, Wiswell, Shattuck, Clifford & McMillan, Inc.**—the marketing agency has been recently consolidated from old Chambers & Wiswell firm, and Shattuck, Clifford & McMillan. Winnem was AD of latter... **Ronald W. Rose**, former C&W artist, has been named AD for consumer products, of new **CWSC&M**... **CHICAGO:** **Maxine Cash** now with Grossfeld & Staff, from Burton Browne... **Vincent Zenone**, new AD at Compton Advertising, came from Kling Studios... **COLUMBUS:** **Alfonso A. Castricone** upped to creative AD at Hameroff Advertising... **DES MOINES:** **Robert Artley** promoted to AD at Nelson Advertising... **FREMONT, MICH.:** **Gerber Baby Foods**, integrating packaging program, put **Ralph E. Merrill** in new post of packaging coordinator. He was buyer of labeling and packaging materials. He'll now be liaison with all company divisions as packaging program expeditor, and will chair packaging committees in all plants... **LOS ANGELES:** Modern Advertising Agency, West Los Angeles, has appointed **Sylvester Brown**, AD. He formerly operated his own art service in Hollywood, and served as consultant AD to publications,

won many awards for type and letterhead design. The agency also recently added artist **Phyllis Vulcano**... **Shirley (Si) Coleman** now AD at the Anderson-McConnell agency. Came here from New York where he was a leading free lance art consultant for past five years... **NEWARK:** AD **Irwin Hanopole**—that is, he was AD for Melvin Bach & Co.—is now advertising manager at Magla Products (ironing board covers)... **NEW YORK:** **Jim Spanfeller** now at 780 Greenwich St., New York 14, WA 4-6635. Was with Bruno, Mease, Petraglia, Spanfeller in Philadelphia... **Louis Dorfman**, director of art, advertising and promotion at CBS Radio, won first prize in the network radio category of Sponsor Magazine's First Annual Trade Paper Advertising Competition... Dorfman's donating his award, a citation and a \$50 Savings Bond, to alma mater **Cooper Union**... **Leon Allemen** left Gussow, Hyman agency for Goehring, Pennoyer... **Erwin Wasey**, Ruthrauff & Ryan upped **Richard Diehl** to a vice presidency. He's head AD. Two new vps at Needham, Louis & Brorby are **John F. Brooks** and **Richard E. Owen**. Brooks came to NLB in 1954, from Compton, Owen's an associate AD... **Cle Kinney** from D'Arcy to Warwick & Legler... **Robert**

F. Desmond to Burke Dowling Adams... **Robert L. Fox** is now creative AD at Sterling, leaving art group supervisor post at Compton... **Roy S. Durstine** lost **Saul Grabstein** to Gore, Smith & Greenland... **Arthur Paul**, AD at Playboy, latest AD looked up by Hollywood, did titles for 20th Century-Fox's "The Fly,"—because of his startlingly simple layout for short story of same name, which appeared in Playboy. Paul used a tiny life-size full color photo of common horse fly on otherwise blank white page... **SAN FRANCISCO:** **Jack O. Keeler's** been elected a vp at Brooke, Smith, French & Dorrance of the Pacific Coast, Inc. ... **Jerry Huff** left Seattle for Boisford, Constantine & Gardner, where he's head of the art dept.

ART & DESIGN

CHICAGO: An exhibit of **Irving Titel's** work was held in the art room, Chicago Public Library. He's vp and creative director, Sigman & Associates... Industrial designer **William M. Goldsmith** is new president of **American Society of Industrial Designers**. Goldsmith is secretary-treasurer of Dave Chapman Industrial Design. As president of ASID, he succeeds **Jay Doblin**, director of IIT's institute of design... **Gio-Art**



get to know

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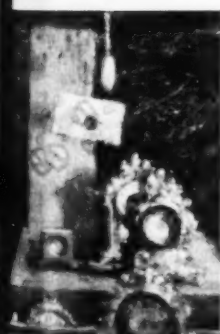
martin jacks

Productions using hand embossing for letterhead (a notary seal punch)...Cover for new **Research and Engineering** magazine of Datamation, and the first national monthly in the field of data processing, had its cover designed by **Ted Pazdan Associates**, through **Burton Browne** agency. Editorial and advertising offices at 103 Park Ave., New York 17, **Charles R. Kluge**, editor...**Outdoor Advertising Association of America's** survey showed more than half of all new panels constructed last year in this country were of **Raymond Loewy** design—almost one-third of all posters now in use are of Loewy design...**OAAA** offering informative booklets on outdoor advertising, *What You Should Know about Outdoor Advertising*. Ask for them at 24 W. Erie St., Chicago 10...**CLEVELAND:** **Elemer Polony**, who taught at Cooper School of Art here, had his first New York one-man show at the Architectural League last month...**CORPUS CHRISTI, TEX.:** **Frank Olstowski**, who studied at Albright Art Gallery, Buffalo, N. Y. and now is represented at the Metropolitan, the Louvre, and other museums, is teaching sculpture at the University of Corpus Christi...**DENVER:** **Bradley Lane** agency's design integration program has been adopted by

the National Junior Achievement organization. Design uses strong kite shape of red and black, white lettering, and horizontal dividing line...**HONOLULU:** **Baird Associates** now at 1370 Kapiolani Blvd...**LOS ANGELES:** **Fred Mintz**, free lance artist-designer, now at 6022 Wilshire Blvd., WEbster 1-4565...**Jerry Bogorad** and **Art Ehrhardt** have own studio now at 1770 N. Bayshore Dr. New firm will do layout, design—all work through to finish, including illustration...**Vance Jenson**, freelance ad designer, now in Europe for a year of work and study. He'll also be free lance AD and design consultant to the Copenhagen offices of Wahl Asmussen A/S, leading European agency...Illustrator **Bob Peak's** now teaching at Art Center in his spare time...**Al Parker's** son **Jay** won a first prize at Chouinard school recently...**MEXICO CITY:** **Marcia Marx Bennett** is first American woman and second U. S. citizen to be honored with government sponsored exhibition. Her show opened at National Palace of Fine Arts here Oct. 29...**NEW CANAAN, CONN.:** **Big Picture of Design** series sponsored by **Silvermine Guild of Artists**, will have **Victor Christ-Janer** on architecture, Jan. 10; **David Hays** on theatre design, Jan. 17. The lecture series

is held Fridays, beginning at 2 p.m., and the public is invited—tickets at the door. All programs are at Silvermine...**Authenticolor Labs**, who provide agencies and magazines with all phases of color photography lab service, has added to its executive staff **William Jensen**, formerly an account exec at BBDO, announces **Mike Lavelle**, technical director...**Nichols Bjorn**, former sales mgr. of National Card Co., has joined Authenticolor's sales staff...**Acrolite's Murray P. Poznak** reports his company has undertaken its biggest ad campaign for a revolutionary new artists' spray. The new product, three years in the making, is to be revealed this month. Production of labels, artwork, display signs, etc. was done at night in closed print shops—all to assure secrecy...**John E. Hoover**, member of Mel Richman's design group in Philadelphia, has been named to head the Richman design staff in New York...**Lucie Heyman**, **Merle Armitage's** mother-in-law, has just had her first novel, *By Appointment Only*, published by Simon and Schuster...**Vogue Advertising**, 175 Fifth Ave., has enlarged operations. Now has offset plant called **Vogue Litho** at 33 E. 21 St. **Irving Boker** is principal of both firms...**Lawrence Kamisher Associates** now

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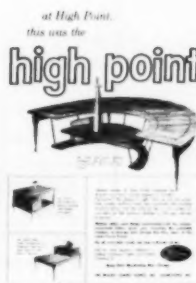
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at 32 W. 46 St., (larger quarters for growing staff) same phone, JU-6-3580... **John Annus** and **Walter Bazinsky** won United Artists scholarships, \$500 each, for movie posters they created as part of their junior class project at Pratt Institute. **John Groth**, instructor of their class... **Art Schlosser**, president of Monogram Art Studio, told Insurance Advertising Conference midyear meeting, after criticizing most insurance ads as too often dull, that their's is a dynamic story which should be told in dynamic fashion... **Fourth International Hallmark Art Award** competition will feature the work of 21 European and South American artists, also paintings by 29 American and Canadian artists. Exhibit opened at **Wildenstein's**, 19 E. 64 St., Dec. 4, and will later tour American museums in 1958-59. **Vladimir Vlasov** of Wildenstein is director of the competition... **Erik Simonsen's** repping **John Bryson**, photographer, who does "Life" type reportage, and people—he does western U. S.; **Tom Vroman**, creative decorative art; and **Fred Hausman**, graphic art, advertising and sales promotion... **Steve Vegh** to have exhibit at Lennen & Newell Jan. 2... **Len Jossell** now at 53 E. 54 St., PL 5-1976... **Burr Gallery** has formed new department, **Creative Graphics**, with **Adole Lewis** as director, to promote sales of original prints by outstanding contemporary artists... **Monroe Greenthal** has added **Sam Q. Weissman**... **Lippincott & Margulies' Design Sense**, reports recordbreaking number of trademarks redesigned in 1956-57... **The Patron Church**, unusual art exhibit running through Jan. 5 at **Museum of Contemporary Crafts**, 29 W. 53 St., has on view all types of art for church or with religious theme... **Seymour Tabis**, artist with The World-Telegram and Sun promotion dept., had exhibit at Lincoln gallery at Abraham Lincoln high school, Brooklyn. Announcement for exhibit was designed by **Nat Super**, also of the World-Telly... **John Bindrum**, new AD at **Metro Services**, features Ad Ideas... **Westcott & Thomson**, typographer and electrotyper, has moved New York office to 432 Fourth Ave., for larger quarters, including exhibition area. ORegon 9-8380... **Dorothe Cavanaugh (Leibow)** now teaching evening class in fashion illustration at Pratt... **Portraitist Bill Oberhardt**, who does heads in charcoal, is back from Europe with lots of them... **Irwin Welcher**, who sold his interest in **Compo Photocolor**, will be available as counsel on photographic exhibits... **Barney J. Hunter**, formerly of Jobs Unlimited, is now art placement manager of **Corwin Personnel**, 10 E. 43 St., MU 7-4942... **Gordon Price**, formerly with Hoyt Howard, has been named AD by Smith, Hagel & Knudsen... **Kleb Studio** now offering fashion photography. **Cyril McClean**, the talented fashion photog, is now repped by Kleb. **John Consen**, designer and illustrator, has been added to

staff at Kleb... The first annual of **ART-USA:58** will be held at Madison Square Garden, Jan. 17-Jan. 26. Some 4000 pieces of contemporary American paintings and sculpture will be displayed. The show will be presented by **Art Expositions, Inc.**, sponsored by **Lee Nordness, Mr. and Mrs. H. H. Boscowitz**, and **William Tomlinson**... **Package Designers Council**, elected **Jim Nash** president, succeeding **Francis E. Blod**... The "lion" mat being distributed to publications by the **New York Public Library**—as aid to its fund raising drive—was designed by **Barbara Roth**, of the library's public relations dept. **James A. Ernst** did the artwork of lion, after the proud heads at main building's entrance... **John Mather Lupton Co.** was the only agency to take all the awards in any class at the Affiliated Advertising Agencies Network's 1957 competition. Lupton won 21 awards, including gold silver and merit prizes... **Victor Keppler** using, for wonderful candid effects, special type camera which handles 15 feet of 70mm film, is spring fed, shoots 10 shots as fast as you can press button, gets 50 pix to roll. He's also been retained by **Hallmark Cards** as creative consultant. Hallmark is merchandising a series of Keppler color photos (for Christmas cards) in a special album—this being a first for photographic cards... **Art Unit of New York State Employment Service**, represented by **Jean Landeau**, manager, **Isidore Ganeles**, supervisor, and **Anne Bensen**, interviewer, met with its advisory group, displayed typical portfolios for a discussion of placement problems. Advisors were **William Buckley** of B&B, **Harold W. Olsen** of BBDO, **Lester Rondell** of Grey, **Dana P. Vaughan** and **Raymond B. Dowden** of Cooper Union... **Leo Rosenthal**, dean of UN photographers, has an exhibit of his candid taken at UN on display at **Modernage**, 319 E. 44 St.... **Reese Patterson**, **Animatic Productions'** managing AD since October 1955, has been appointed vp... **Ralph Porter's** finished a new play, **The Bullwhip**, with hopes of seeing it open on Broadway... **Robert Lawrence Productions** announced formation of a new company, **Lawrence-Schnitzer Productions, Inc.**, Hollywood, to be affiliated with the New York firm. **Gerald Schnitzer**, formerly vice president, production, **Volcano Enterprises**, heads the Hollywood firm... **Hugh Spencer**, former free lance AD for filmed tv commercials, has been appointed creative AD of **Robert Lawrence Productions Ltd.**, in Toronto... **Roger Wade Productions** formed a new motion picture animation affiliate, **McCormick-Wade Animation**, with **Don McCormick**, former UPA vp, as head... **Antonakos** used huge mailer of heroic Greek art to announce his new phone: TE 8-4810... **International Council at the Museum of Modern Art** reports the announcement of awards from the **IV Biennial do Museu de Arte Moderna, Sao Paulo**, shows increas-

ing international respect for the work of American artists. Top prize went to new York sculptor **Seymour Lipton** . . . **Linotype** announces that **Baskerville** was most popular typeface this year, with **Caledonia** next. Linotype has to its credit 37 of the current 50 Books of the Year . . . **Museum of Modern Art** inviting entries for its **Recent Sculpture USA** show next spring. Entry cards from **Junior Council Sculpture Exhibition**, at the museum, 21 W. 53 St. Deadline for return of cards, Jan. 6 . . . **Lane-Bender** has been retained by King Kone, a leading manufacturer of snacks, to redesign entire line of packaging, displays, printed matter, etc. . . . **W. Edwin Ver Becke** exhibited at the home of **Julie Harris** and **Manning Gurian**. Here from California, with studio at 300 E. 49, his show included both his older heavy, dramatic oils and later freer forms, using colleges of lace, tinfoil, etc. . . . **OAKLAND: Kaiser Aluminum & Chemical Corp.** and **Kraft Foods Division of National Dairy Products Corp.** announces a first in food packaging—their production of an aluminum food can, which will appear in groceries early next year. Kraft's line of grated cheeses will come in the new package, replacing the older paperboard cylinder with tinplate top and bottom . . . **Air Reduction Sales Co.** now uses aluminum cans as packaging for its stainless steel electrodes . . . **OMAHA:** A real first in this area was the telecast in color from the studio of **Milton Wolsky** on station KMTV. **Eugene Kingman**, director of the Joslyn museum, interviewed Wolsky, using as theme "here's an illustrator who does beautiful commercial work so . . . can afford time to do painting he wants". Also included plug for **Omaha Artists/Art Directors** . . . **PHILADELPHIA:** Feature attraction of Printing Week here will be the **Delaware Valley Graphic Arts Exhibit**, Jan. 13-16 at the Benjamin Franklin hotel. **Philadelphia AD club** is one of the sponsoring organizations . . . **PITTSBURGH:** Artist-designer **Lumen Martin Winter** and sculptor **Rene Shapahak** used metal and glass to create a 10x25-ft. "mural in metal" portraying 20th century Pittsburgh. The work was commissioned by **Sheraton Corp.** for its Penn-Sheraton hotel, the Pittsburgh room . . . **ST. LOUIS: Advertisers Displays and Exhibits**, under personal supervision of its president **Robert R. Yeager**, designed and produced a full color illuminated diorama of the **KXOK** transmitter. The diorama is in the assembly room of Radio Park, the station's home in midtown St. Louis . . . **SAN FRANCISCO: Flax's of San Francisco** has been appointed a distributor for **Idealite**, a new thin transparency illuminator with a 10x10-inch viewing screen . . . **Walter Lander and Associates** won top award for paper labels for beer. Client: **Falls City Brewing Co.**, Louisville. This marks the third year Lander won the award from **Brewers' Association of America**.



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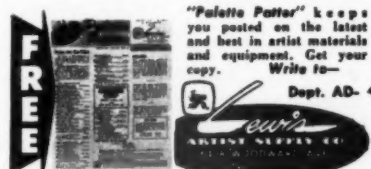
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NEW BOOKS

159. **How to Predict What People Will Buy.** Louis Cheskin. Analysis of motivational research, what it is, how it works, what it means to advertising. \$5.00.
160. **Motivation in Advertising: Motives that Make People Buy.** Pierre Martineau. A thorough analysis of the consumer as a human being: how he behaves, why he buys, what factors in advertising actually influence him. How emotions overrule logic, how to appeal to emotions, the role of semantics and symbolism in influencing purchases. \$5.50.
161. **A Dictionary of Contemporary American Usage,** by Bergen Evans and Cornelia Evans. A reference classic in the making. Up-to-the-minute and American companion of the old standby, Fowler. Factual as a dictionary yet crammed with wit, makes working with words a pleasure. \$5.95.
162. **Graphic Annual 1957/58,** Walter Herdeg & Charles Rosner. 813 crisply printed illustrations of the years best in art and design in every media from every country. A visual idea file, informative, stimulating. \$14.00.
163. **The Penrose Annual,** Vol. 51, 1957. Edited by R. B. Fishenden. A rare combination of information and beauty. Reviews the years technical developments in the graphic arts. \$9.50.
164. **Rendering Techniques for Commercial Art and Advertising.** Charles R. Kingham. Author, in the field over 37 years and now with BBDO, New York, includes demonstrations, visual helps, professional samples, information on rendering in all media, comprehensives shown in all the stages of development. \$13.50.
165. **36th Art Directors Annual, 1957.** The 36th show of the New York Art Directors club, in permanent form. Book is bound in brown cloth, gold stamped, and comes in durable slip case. Designed by Nelson Gruppo with the assistance of Edward G. Infurna. Lettering by Harold D. Vursell. \$12.50. (Also available, the 35th Annual. Order number is 146. \$12.50.)

ANNUALS

156. **International Poster Annual, 1957.** Edited by Arthur Niggli. A cross-section of poster design ideas and art the world over. Large, well printed illustrations of 500 posters from 20 countries plus critical analysis of trends by three authorities. \$10.95.

ART

154. **Art Archives.** Edited by Harry C. Coffin. Over 500 line illustrations of historic periods,

events, activities, persons and places, all for unrestricted reproduction in advertising and publishing. An introductory page lists aids on how-to-use, for example, for line reproduction in black, in color, with overall screen in one color, etc. An alphabetical cross-reference index is included before the main body of spiral-bound coated paper pages. \$10.

155. **Art Directing.** Nathaniel Pousette-Dart, editor-in-chief. A project of the Art Directors Club of New York, the volume contains 13 sections on various phases of art directing, each section comprising several short articles by authorities on specific subjects. Each section was designed by a different AD. Agency and company executives, copywriters, as well as art directors are included in the 70 contributors. Over 400 pictures are included in the book's 240 pages. Of aid: a glossary of AD and advertising terms, a bibliography and an index. \$15.

LAYOUT

137. **Layout.** Raymond A. Ballinger. Covers all creative aspects of layout, discusses design theory. Should appeal to ADs, artists, and students. Author of *Lettering Art in Modern Use*, Ballinger feels that printed page is still most valuable means of communication. A practicing layout designer, he is director of the department of advertising design at the Philadelphia Museum School of Art. Examples from 66 ADs and art editors are given, as well as numerous examples of the work of artists, designers, photographers. \$15.

126. **Practical Handbook on Double-Spreads in Publication Layout** by Butler, Likeness and Kordek. Fourth in a series of handbooks on publication layout. Illustrates and discusses problems and techniques in double-spread layouts. 92 pages. Paper back. \$3.75.

PHOTOGRAPHY

157. **Photo Journalism.** Arthur Rothstein. For photographers and students. Covers AD, picture editor, news and feature photography,

equipment and technique, ethics and the law, etc. Author, technical director of photographic operation of Look magazine, includes over 200 outstanding news and feature pix. \$5.95.

158. **Life Photographers, Their Careers and Favorite Pictures.** Stanley Rayfield. Designed by Bernard Quint, 10 1/4 x 14 volume has double spread apiece for each of Life magazine's 40 photographers selected for the volume. Short biographies, high points of career, photographers' own selections of representative work. Also, a double spread on techniques at Life. \$5.

PRODUCTION

138. **Type Identification Chart.** A complete type chart, printed on a series of circular movable graphs. This chart also helps the user to acquire a better knowledge of actual characteristics of groups of type faces and of their essential differences. \$1.

GENERAL

79. **Commercial Art as a Business.** Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.

140. **The Picture Book of Symbols.** Ernst Lehner. Over 1000 symbols, designs, pictographs, sigils, emblems, and ideograms. All subjects. Paper \$1.25. Cloth \$3.

150. **Signatures and Trademarks.** Rand Holub. Page commentaries by Michael Roth on 51 pages of roughs, revisions of roughs, working drawings and some finished pieces. \$2.75.

152. **The Television Commercial.** Revised and Enlarged Edition. Harry Wayne McMahon. The author, a tv commercial consultant, was up in charge of tv commercial production and a member of the creative plans board at McCann-Erickson, New York. His book discusses all phases of television commercials and uses examples of actual jobs to illustrate points. \$6.50.

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GERMAN ART OF THE 20th CENTURY. Werner Haftmann, Alfred Hentzen, and William S. Lieberman. Edited by Andrew Carnduff Ritchie. Simon & Schuster. \$9.50.

A Museum of Modern Art book, this was published by the museum in connection with its major fall exhibition and is the first comprehensive survey of German art to be published in English. Three subjects, painting, sculpture and prints are handled separately by authorities in the fields. The book was hand set and printed in Germany under the museum's supervision. Cover design by Otl Aicher. Typography by Charles Osdcar. Of the 178 illustrations, 48 are in color. Included: exhibition catalog, Nancy Riegen's bibliography, photo credits, index.

300 YEARS OF AMERICAN PAINTING. Alexander Eliot. Time, Inc. Random House. \$13.50.

Times art editor Eliot describes the artists, their work and has interesting personal histories of each. Introduction by John Walker, director of the National Gallery, justifies the "nationalization" of all the American artists discussed, though he admits their strong European influence, tradition, and training, and the fact that quite a few spent most of their working lives abroad.

Artists discussed represent all periods and types in the history of the United States, from colonial portrait painters, to the traveling artists who recorded the westward expansion of the country, down to—equally—Grandma Moses and William de Kooning. All the "schools" and various traditionalists are discussed. A tremendous project, it will probably become a standard reference work in its field, not only for the material it contains but because it is the first time American painters and their art have been correlated with historical development of the country, in one work. AD Michael J. Phillips has used 250 full color plates and as clean layouts as possible considering the amount of text and pictorial material involved. Of interest: a listing of 100 collections of American Painting open to the public. Also, a chronology, bibliography and index.

FLEMISH PAINTING: THE CENTURY OF VAN EYCK. Jacques Lussaigne. Skira.

Contains 112 reproductions in full color and gold, including many only recently cleaned and restored, never before reproduced.

EARLY MEDIEVAL PAINTING. From the late Roman Period to the 11th century. \$22.50, full-cloth binding. Skira.

Section on mosaics and mural painting, by André Grabar, book illumination by Carl Nordenfalk. Grabar is a member of the Institute of France, Nordenfalk chief curator of paintings and sculpture at the National Museum, Stockholm. First book on the subject entirely in color, with 98 reproductions.

SABRO HASEGAWA, ARTIST OF THE CONTROLLED ACCIDENT. Alan W. Watts and others. Oakland Art Museum. \$2.50.

Designed by James Robertson. Book includes selections from the artist's own writings, some never before published, an article on Hasegawa's role as artist in Japan and in the world today, by Elise Grilli, former art critic for the Japan Times and close friend of Hasegawa.

HOW TO'S

Four new "How To" books have been published by Studio-Crowell. Each is priced at \$6.50. They are: Drawing The Female Figure, by Francis Marshall; Sculpture In Paper, by Bruce Angrave; Oil Painting, by James Batten; Stone Sculpture By Direct Carving, by Mark Batten. All books are fully illustrated.

A DICTIONARY OF CONTEMPORARY AMERICAN USAGE, by Bergen Evans and Cornelia Evans. 567 pages. Random House. \$5.95.

Like the now classic Fowler, this new book is a reference work of great scholarship and is highly readable. Packed with wit and personal comment, it is the long awaited up-to-the minute American counterpart of Fowler. It belongs on every copywriters shelf between his Webster and his Roget. It is also valuable, and stimulating, browsing for all who would communicate to others with maximum clarity and efficiency. The book covers American as well as English usage, with emphasis on the former. It is a dictionary of word preferences, of grammar and style, punctuation and idioms. The book is crammed with witty opinion and advice, as well as fact. For example: the use of clichés "is doubly bad because it characterizes the user as one who thinks he is witty, or would like to be thought witty, and yet is a mere parrot of musty echoes of long dead wit. His very attempt to sound clever shows him to be dull."

to sell

(continued from page 46)

each other and provide "cumulative impact".

Country scene

Another element, the country scene, features the Martin Century Farms buildings and landscaping and serves as a base for all of the design elements. It runs completely around each package and emphasizes the adjacent slogan "bottled fresh in the country".

Logotype

A distinctive logotype is another of the basic design elements. The old logo was modernized to increase legibility. On the new package for the principal dairy products, the logo appears in cherry-red. It also is cherry-red on the ice cream signs and trucks.

Because of the rough-and-tumble shopping condition in the self-service store, the logotype, product name and slogan appear on each panel of the ice cream and milk cartons. In this way, vital identification is bound to face the shopper no matter how the package is turned or displayed.

Color

Another unifying element is the key color—mint green. This color not only adds to the "total brand image" but also underscores the "bottled fresh in the country" slogan. Mint Green appears on each of the milk packages in combination with other colors which vary from package to package to identify the product. For example, the chocolate milk carton combines mint green and chocolate brown and the orange drink, mint green and orange.

The ice cream packages feature mint green and raspberry—color fresh and festive in character and compatible to the product, yet strong enough to produce impact in the freezer. This use of mint green and other decorator colors represents a break with the traditional practice of using heavier colors for milk cartons and milk trucks. Dark green and red were used in the old Martin Century Farms packages.

Included in the truck and sign designs is a new logotype for Martin's Witchwood premium brand ice cream. The logo takes the form of a modern graphic symbol. The old logo consisted of the conventional witch on the broom.

Market tests indicate that the new design has strong consumer acceptance. One Levittown supermarket reported that the sales of Martin milk products jumped from fifth to first place in competition with other brands within 16 days after the introduction of the new

(continued on page 65)

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to sell

(continued from page 63)

packages. No special sales promotion or advertising occurred during this period.

The Martin company's employees also were asked for their opinion of the new design. The Martin brothers felt that opinion tests among their employees—who represent a wide range of income and social levels—was a useful adjunct to consumer testing. The response of the employees to the design also was favorable.

The success of the fast-paced design program depended on close cooperation between Mel Richman Design Associates, the advertising agency, Ecoff and James, and the suppliers, International Paper Co. (Pure-pak milk cartons); Continental Can Co. (cottage cheese cartons); Self Locking Carton Co. (egg cartons); Gordon Carton Co. (butter cartons); Butler Paper Co. (margarine cartons); Edwin J. Schoettle Co., Inc. (ice cream cartons); Mulholland-Harper (ice cream sign); Dixie Cup Co. (dixie cups) and National Decalcomania Corp. (truck decals).

In the first step of the design program, packages of competing firms were examined and evaluated in retail stores and in the Mel Richman studios.

Preliminary sketches were then prepared showing new design suggestions for the Martin packages. These sketches were prepared by five designers, working separately to assure an initial breadth of viewpoint.

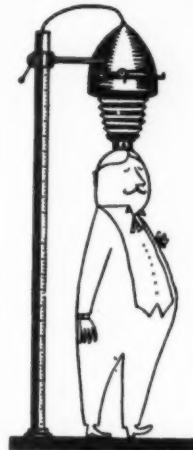
The designers, sitting as a group, then criticized the preliminary designs for the purpose of eliminating the less desirable and improving the more desirable elements.

The next step was developed of rough three-dimensional mock-ups for the purpose of viewing the package in dimension. The design staff analysed the mock-ups and made suggestions for further refinements. As a result, comprehensive mock-up packages were prepared and recommended for presentation.

To insure a coordinated design program, Mel Richman Design Associates was given the authority to work with each of the suppliers directly and the suppliers were answerable to the Mel Richman firm in carrying out the exact color scheme and design. Color swatches, printed proofs and press runs were checked carefully to control all aspects of design and color so that they matched exactly the comprehensive mock-ups approved by the client.

The new package family is being announced to the public in full-page, full-color newspaper advertising.

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DIRECTIONS by Stephen Baker



ideas are killed by talking too soon

We have seen so many good ideas meet a premature (and violent) death at conference tables that we decided to write a few words about this sad phenomenon in our business.

Many of these ideas could have been saved. Many of them should have been. They died because, quite simply, they were blurted out too soon by someone.

Creative people in advertising are particularly guilty of wanting everyone to know about every flash of inspiration the moment it strikes. As a result, we often divulge too much too soon. This is an understandable human frailty. Psychologists tell us it is especially typical of those with a creative turn of mind. Artists and writers, blessed with super-sized egos, get more than a bit of a charge out of the ooh's and ah's of other people. The satisfaction of seeing our ideas in tangible form is very real. Even the highest paid creative talent gets restless after a while if the man fails to see at least some of his ideas reproduced.

Not telling about an idea "just off the top of the head," however, may be just the means for keeping it from getting murdered. This holds particularly for artists and art directors who deal primarily with picture-ideas.

Consider, for example, how foolhardy

it would have been to kick off the idea of showing a shirt model with an eyepatch by telling everyone about the notion to start with. It takes someone with a highly developed visual imagination to grasp immediately the power of such a concept when it is explained in just so many words. Take a photograph of the same situation, on the other hand, and *then* show your audience the idea for the first time and it will have more impact than mere verbalization could have conveyed.

Perhaps it is not feasible to carry out every idea to its photographic completion before telling about it. But it is usually possible to make at least a rough sketch of it, letting the picture do the work that hundreds of words would fail to do. One art director came up with the idea of showing only the backs of people to give his pictures an air of provocative mystery. Everybody laughed when he sat down to explain his idea. But, once he went ahead and put his concept down on paper, his audience was quite respectful.

Sometimes it is better to wait and collect samples of artists' and photographers' work to be shown as the idea is explained. These may help others visualize what the art director is driving at. Quite often, a few days of careful research for facts — anticipating

questions that may come up to needle him at the presentation of an idea — may be just the thing that will permit the art director to overcome opposition.

An idea for using a live tiger in photographs of the client's interiors occurred recently to one fellow in the art department. Instead of blurbing to all about his idea, he spent some time getting data about live tigers. At the meeting, he was able to talk confidently about cost of insurance, methods of declawing the beast so that the client's merchandise would not be torn up, weight and size of an adult tiger and its disposition when in front of the camera. Thus, the young man's notion wasn't viewed as "just another idea" thrown in for the sake of entertainment. Incidentally, a photograph of a tiger pasted to the proof of one of the client's previous advertisements was also shown, so that all could have an accurate impression of how a tiger would look in a living room.

The fact that some of the best ideas in advertising have never been used is unfortunately obvious to many. Sometimes, there isn't a thing the creative man can do about it. But sometimes there is. He can just wait patiently — *and silently* — until the right moment comes to *show* his idea. ●

One of a series of effective illustrations created by Interstate for an advertiser . . .



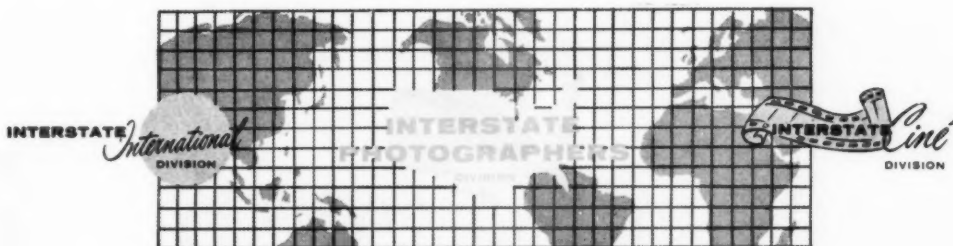
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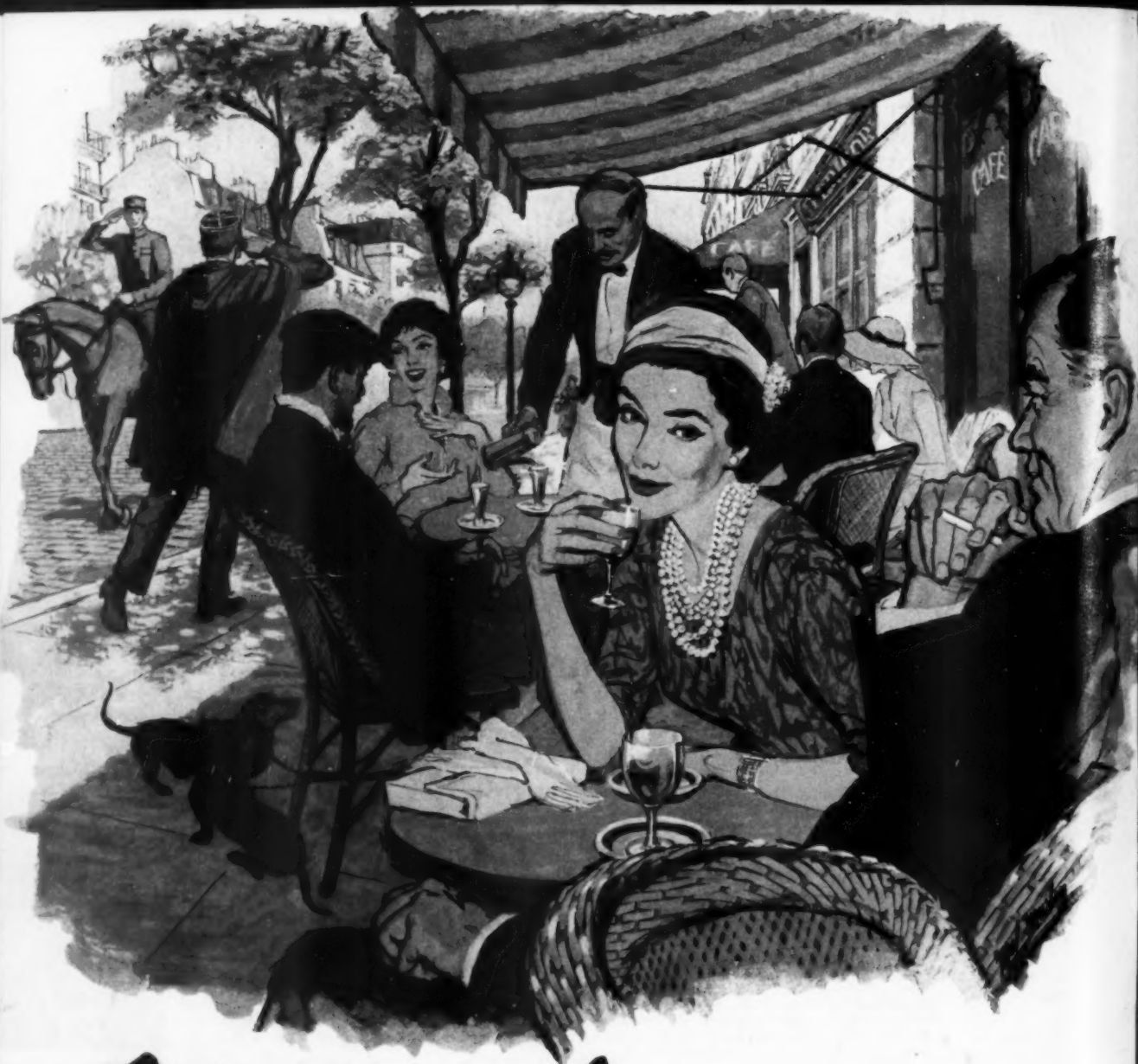
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